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Internship Report: Thomas Kembeke

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Relatório de Estágio apresentada ao IADE – Universidade Europeia,
para cumprimento dos requisitos necessários à obtenção do grau de
Mestre em Design e Cultura Visual realizada sob a orientação
científica do Doutor Ricardo Loução.

To my family, especially my parents.
Because without them none of this would be possible.
To those who have always been present.

ACKNOWLEDGEMENTS

To you, for who I am today.

To colleagues and friends, for all happy and unhappy moments.

To distant friends, for always being present.

To the new friends I made in this experience, for the ease with which they welcomed me.

Thank you!

PALAVRAS-CHAVE

Editorial Design, Branding, Design de identidade, Tipografia, Web Design, Comunicação; Cultura Visual.

RESUMO

Este relatório detalha e caracteriza o estágio realizado pela aluna Irene Sanchez Lemos Alves, no studio de design Thomas Kembeke, entre os meses de Fevereiro de 2019 ate Julho de 2019. Permitindo-lhe a aquisição do grau de Mestre em Design e Cultura Visual.

Este relatório descreve os trabalhos desenvolvidos pela aluna. Esta oportunidade contribuiu para trabalhar com projetos reais de Design postos em prática no mercado, contactar com a realidade e trabalhar com uma equipa com membros de áreas distintas, possibilitando também focar-se mais especificamente no Design de Comunicação e Editorial.

Este estágio abrangeu várias vertentes do Design, desde o Design de Identidade, Design Visual ao Design Editorial. Simultaneamente, este estágio permitiu a aluna refletir sobre o papel do designer na sociedade contemporânea.

KEYWORDS

Editorial Design, Branding, Identity Design, Typography, Web Design

ABSTRACT

This report details and characterizes the internship given by student Irene Sanchez Lemos Alves at the Thomas Kembeke design studio from February 2019 to July 2019. Allowing the student to acquire a Master's degree in design and Visual Culture. This report describes the work done by the student. This opportunity contributed to work with real design projects and put into practice all the knowledge and skills acquired in the Bachelor of Design to contact with real. Make contact with reality and work with a team with members from different areas, allowing to focus, on Communication Design and Editorial. This internship covered various aspects of design, from the Identity Design, Visual Design at the Design Editorial. At the same time, this stage allowed the student to reflect on the role of the designer in contemporary society.

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CHAPTER I – INTRODUCTION

1. INTRODUCTION

This internship report written by Irene Lemos Alves, student of the Master in Design and Visual Culture on Iade, explains the days of work experience as an Intern in the studio of Thomas Kembeke [TK].

In this report, the intern will incorporate the 4 months' experience at the Spanish studio and book editor TK, as a graphic designer and illustrator. The main objective was to learn, execute and work along with professional editors and graphic designers.

This work journey provided the acquisition of new skills and knowledge, as well as helping to start doing illustrator work and achieving the Master's degree.

This internship at TK studio, allowed participation in multidisciplinary and transversal projects, helping the development and contribution in the communication, culture, and society.

The final form of the student's work is the logical result of the projects that she proposes to solve in the best way possible. The student had to use convenient techniques for each project, experimenting with the different possibilities and taking into account the psychological component.

The student had to direct the projects developed for different audiences, trying to perform the distinct objectives and functions.

01.1. CONTEXT AND CHOICE

In order to have a Master's Degree in Design and Visual Culture, with a specialization in Graphic Design, the student opted for the placement of the Final Research Report in the studio. The student choose this option to support and expand her knowledge in the area of Editorial Design.

This traineeship report at the studio had the main objective of deepening skills and knowledge acquired throughout academic career, Bachelor and Master, incorporating them in Visual Design projects.

This report describes, therefore, all the major projects in which the student participated and carried out during the internship period at the Spanish studio. During the internship, the student also had the opportunity to participate and develop different areas.

CONTEXT

The reasons for doing this internship are several, there is a lot of important factors converging at once.

As a student, the industry wants more people who are comfortable working alongside a graphic designer. We have seen taking a multidisciplinary approach in colleges, the students are more often involved in project teams including designers, illustrators, and photographers. This aims to show the capabilities of its students, stimulating them to an adequate response to the real problems presented by the current market. Schools have a fundamental role in the education, training and integrating their students and consequently in the education of the market and its growth.

The opportunity presented on the design studio; In fact, this opportunity is not discarded, despite everything learned on the bachelors and masters. This new experience allowed the student to evolve in an intellectual as well as a creative way presented in the quality of the different projects. In this context, the studio enables its students to participate and develop projects that culminate in the creation of rules for professional insertion.

From a visual point of view, the opportunity presented provided the student's projects with individuality, personality, and concept, giving as a result of a unique style. Although style can be important in getting noticed, it is crucial to have a good concept when creating successful work. Nowadays the artists must put their real essence, combining visual flair with ideas.

Another line of thinking is driven by the desire of wanting to create something new. Creativity moves in cycles, and people always get sick of things, given enough time a new trend arrives capturing all the attention of consumers and clients.

01.2. STRUCTURE OF THE REPORT

This report presents a structure divided into five chapters. In the first part, a brief introduction is made; the second is dedicated to the host organization [TK], as well as to the participation and insertion of the student; the third part describes the basic terminology and context that are part of all the projects in which the student was involved; the fourth part concerns the writing and description of the projects developed; Finally, the final considerations on the evolution of the stage as a trainee and professional student, and the reflection of all the experience and learning obtained.

01.3. MAIN OBJECTIVES

The main objective was to enter the professional world, using the knowledge and skills acquired during the degree in Graphic Design and the Master on Visual Culture. Complementing the systematization and consolidation of all these acquisitions, knowledge and theoretical-practical skills, with the opportunity that the student had to be part of the team of Thomas Kembeke [TK].

The intern was challenged with illustration, editorial and graphic design theories, discussions, and exercises that helped to introduce to areas of typography, composition, information visualization, visual narrative, and layout.

SPECIFIC OBJECTIVES

- Promote the work on teams and alone
- Learn the illustrator's tools
- Acquire professional experience and knowledge on Editorial Design
- Use new drawing methods and techniques
- Contribute with positive results to the Editorial and for my personal portfolio
- Use the experience acquired on the bachelor and master for the developing of the projects that they give me
- Establish connects with the various Graphics, illustrators, and Editorials.
- Have the perception of the timings of the project
- Follow and learn the different methodologies that are used on the projects. Beginning with the briefing and following with the final product for the client
- Receive, listen, and digest critical feedback from peers and instructors.

01.4. METHODOLOGY AND PROCEEDINGS

The work practice acquired by the author was followed by previous bibliographic research for the development of editorial and design projects. In this investigation, the main focus was deepening the knowledge about the procedures used in Editorial design, Graphic Design and Illustration. Such as the use of grids, layout, typography, the hierarchy of information, pagination, dimensions and formats, visual perception, color, image, visual culture, readability, the culture of seduction, branding, and types of paper. Each project had its specific planning and procedure, which are mentioned throughout the description of all the projects.

CHAPTER II – INTERNSHIP

02. INTERNSHIP [TK]

Thomas Kembeke [TK] is a Spanish design studio/editorial company, having its headquarters in the province of Madrid.

Starting in 2010, this small studio counts with the works of two professional designers with more than 20 years of experience in the publishing sector. The range of knowledge in various areas such as layout designers, graphic designers, and literary experts, makes literature much closer to the reader. Thomas Kembeke was born to help big brands, such as Telefónica, Iberdrola, Ricoh, Acciona or Carrefour, to translate their ideas into editorial design content.

In these nine years, the studio has been located almost at the top of the sector, being the editorial publisher with 17 awards in different magazines produced in this area. Its works include magazines of diverse genres and collections such as L'Officiel, Tapas Magazine, L'Officiel Voyage, Forbes, Telos magazine, FundsPeople and more.(Figure 1,2,3).



Figure 1 – Cover of L'OFFICIEL VOYAGE.Special Number.Font TK Behance.

Figure 2 - Cover of TAPAS MAGAZINE.March 2016.Font TK Behance.

Figure 3 - Cover of FORBES. November 2018. Font TK Behance.

Thomas Kembeke was an explorer that went to visit Africa. This explorer ended up living a variety of adventures that made him fall in love not only with the landscapes but with the culture. The new experiences and numerous collection of different destinations defined by wildlife, colorful cultures, beautiful beaches, forest walks, and adventures made him realized that this new place was waiting for him. Life-changing opportunities. And he never wanted this adventure to end.

The Thomas Kembeke brand mark combines two visual elements that help identify the brand. First of all, this design studio logo has two different kinds of typography: Script and Serif typefaces. This mix of these styles – old style, modern or transitional- makes the brand name more dynamic.

Second, this minimalist logo design is related to the story of the explorer. The symbol of the logo presents the creation of something called Gestalt, where the mind reacts to the piece and tries to understand the shape and pattern. Multi-stability is one of these principles, where it explains the reason for TK`s symbol can be seen two different things. (Figure 4). On one hand, it represents the outline of a flamingo and on the other hand a butterfly net. (Figure 5).



Figure 4 - Gestalt's rules of Multi-stability used in Design Literacy, as described in Noble & Bestley (2005, p.29) who mention that "principles like Gestalt are the heart of graphic design.". Font https://en.wikipedia.org/wiki/Gestalt_psychology#/media/File:Multistability.svg.

Thomas
KEM
BEKE



Figure 5 - Thomas Kembeke's logo and symbol. Font the design studio Thomas Kembeke.

“The element of light is directly connected to other visual characteristics such as brilliance, chiaroscuro, fluorescence, gradient, luminosity, pearlescence, reflection, refraction, value, shade, tint, and tone. Light provides graphic designers with the essential means to understand other visual elements, principles, and techniques such as color, shape, form, movement, texture, perspective, shading, motion, visual acuity, and depth perception.”

(Poulin, 2011, p.55)¹

However, the two interpretations of the symbol cannot be seen both at once, since the mind it is caught up in the dilemma of juggling two ideas both at the same time.

The concept is to illustrate the two things that, as an explorer Thomas Kembeke, had on his travel to Africa: the wildlife and a butterfly net. Being these last one a metaphor for the design studio because it can be as well a way of catching ideas.

02.1. THE LOCATION

The location of the design studio is in Calle Santa Irene, 3 in Madrid. The Thomas Kembeke studio shown an informal attitude, which helped towards creating a friendly atmosphere, welcoming interns and making the working environment more productive.

In addition, working and sharing an environment workplace with creative people, where the team stays at the same open space it is crucial for being more creative and solving technical issues more easily.

02.2. THE TEAM

Thomas Kembeke has a team of 3 professionals, Antonio Capa Pena, Angel Perea Malo and Rodrigo Pérez Martínez, each one expert in their area and with the necessary training to perform a task as delicate as the process of editing a magazine.

During the period of collaboration between the author and Thomas Kembeke studio, the intern as part of the team with the specialization in different areas of knowledge in the field of visual arts, editorial design, and graphic design.

¹ Poulin, R. (2011). The language of graphic design. Beverly, MA: Rockport Publishers, Inc.

ORGANIZATIONAL HIERARCHY

The editorial Thomas Kembeke has no departments because all the work that comes it is distributed in almost equal parts. The complete organization hierarchy is illustrated below:

Creative Director - Antonio Capa Pena
Creative Director - Angel Perea Malo
Creative Director - Rodrigo Pérez Martínez,

02.3. CLIENTS

Thomas Kembeke [TK] has the design philosophy to work as close as they can get to their clients, so they understand clearly their client's needs. Magazines as The New York Times, FundsPeople, Gentleman, Rolling Stone, Gentleman, L'Officiel, Forbes are designed by them, creating an image with character and relevance.

Brands as Nox, Acciona, Cruzcampo, Iberdrola, Moviestar, Esquire, Idonea, Rico, Quantum, Telefonica, Cruz Roja and more, trusted them when the creation of new campaigns.

In the future, they intend to hire three more designers to join the team and produce more content. Such as, go from producing 35 annual magazines to 50, instead of 5 logo identities manuals to 15, and lastly, they plan to do more web work.

On the other hand, they would also like to make their way in the advertising world.

02.4. STAGE DURATION AND FUNCTION IN THE EDITORIAL

The duration of this internship must be of four to six months, starting in February 2019 and finishing in June 2019.

In this Spanish studio and book editor, the student was part of the creative department, such as a Graphic designer/illustrator. After the period of adaptation, the intern started to work in more complex projects and little by little had full participation in them.

The Thomas Kembeke studio had a good internship program, and not only the intern learned more about the different departments but working methods as well.

This project's objective was to understand the roles of a graphic designer over the conventional marketing from the customer's publishers point of view to find out how can the editorial department help in the best scenario.

CHAPTER III - STATE OF ART

03. EDITORIAL DESIGN

“Knowing the images that surround us also means extending the possibilities of contact with reality; it means seeing more and perceiving more.”

Bruno Munari, (2006, p.19-20)²

To frame the subject of this internship report, the intern explores some concepts such as visual culture, editorial design, communication in the digital age and its importance for the communication. This theoretical contextualization in the area of Communication Design and analytical research on the subject matter was the first methodology phase of the research of the intern, which has helped to direct the project. Editorial design is a specialty of graphic design that concerns all the parts of an edition of visual design. The main issue of editorial design is directly related to the organization of textual elements and images.

Following Munari's line of thoughts, when the reader has knowledge in the field of publishing and buys a new book, the first impression he has is its overall appearance. Only by looking at the cover and back cover and opening the book, the reader has already formed a first opinion. The typography used, how it is organized, how the text begins, checks the margins, the paragraphs, the numbering, and many other things. Nevertheless, if the reader is unfamiliar with all of these concepts will not give that much importance to the editorial design layout. In this case, the reader will just look at the title, maybe check the price tag and later leaf through the book, with no other intention than just knowing the content.

In addition, magazine readers' react the same way as if is with books. The purchase of most magazines is their content and as a result that the readers do not show interest in their graphic layout. However, the design is an integral part of the message, its content and its appearance are interconnected, and in other words, the content does not work without the design and vice versa.

Editing is the process by which a report is organized, prepared, re-read, corrected, and modified while improved and made better for publication. The person who edits is referred to as an editor. The editor's job is to improve the report so that it could be easier to read and to understand. Not only does the editor command the ideas to improve the text but also a correct judgment about how much importance should be given to some

² Munari, B. (1982). Design e comunicação visual. Lisboa: Edições 70.

items. For instance, deciding whether photographs or other images should be published along with the report.

The combination of all these factors and clear and coherent use of them has the capacity to generate contents with personality and expression in order to captivate the reader.

According to Landa (2011)³, the designer is the person who determines which graphic elements the viewer will see first, second, third, and so on. The author also says that if the contents do not have a visual hierarchy, the final result will be visual chaos.

It is necessary to take into account a set of fundamental topics for a functional editorial projects:

- Layout
- Grids
- Typography
- Color
- Brand and identity
- Cover

03.1. ELEMENTS OF AN EDITORIAL PROJECT

03.1.1. LAYOUT

“Any kind of publication has different layout requirements. However, it is inevitable that the layouts reflect the interpretation of the designer. Most publications are composed of text, images and captions and the task of the designer is to sift through the images to select those which best portray the essence of the content and possess the quality of becoming an icon. An icon is an image that expresses its content in the most memorable way.”

(Vignelli, 2010, p. 80)⁴



Figure 6 and 7- Thomas Kembeke's edition for TAPAS Magazine. March 2015. Font Thomas Kembeke's behance.

³ Landa, R. (2011). Graphic Design solutions. Boston: Cengage Learning.

⁴ Vignelli, M. (2010). The vignelli canon. Zurich: Lars Müller.

The layout it is considered as a structure, an arrangement of the entire visual aspect throughout the composition of a page and space. Its purpose is to present a balance of the entire page. According to the general aesthetic line, the basic tools to achieve this harmony are the arrangement, hierarchy and justification. This involves inserting text and images into layout elements, such as grids; margins; columns; notes and numbering of pages.

Andrew Haslam (2007)⁵, argues that there are four steps in an Editorial Design process: first it's the phase of documentation, in which the material is collected; second all of this documentation it's all analyzed in order to identify the main nature and the components of its content and finally, the concept is elaborated giving personality and expression to the content.

The construction of the layout should be the result of the selection of all the graphic elements inserted in a certain space that is defined by the grid. Although it's not visible in the final result, the grid is implicit in order to pre-define and balance the rhythm of the page.

03.1.2. GRIDS

“The use of the grid as an ordering system is the expression of a certain mental attitude in as much as it shows that the designer conceives his work in terms that are constructive and oriented to the future”.

Muller-Brockmann, J. (1981, p.10)⁶

The grids system is an essential tool for structuring pages. It subdivides a page vertically and horizontally into margins, columns, spaces between columns, lines of text, and spaces between blocks of text and images.



Figure 8 and 9 - Thomas Kembeke's edition for TAPAS Magazine. March 2015. Font Thomas Kembeke's behance.

⁵ Haslam A. (2007). Book design. London: Laurence King Publishing.

⁶ Muller-Brockmann. (1981). Grid systems in graphic design, Canada: Niggli.

This subdivision creates the basis of the system approach to layout, similarly for multi-page documents, making the design process faster and visual coherence between the pages. The results of using it, in its most varied typologies result in greater accuracy on the moment of placing the elements that will constitute the page, in terms of physical measures and proportion.

On a basic level, the sizes of the component parts of a grid are determined by ease reading. Certain decisions such as font size, stain, and paper size are based on the psychology of perception as well as on aesthetics. In general, the body or font size is determined by the hierarchy, the width of the columns by the ideal number of eight to ten words per line, and the overall layout by the need to group related items. The use of all of these rules and distribution of the elements on the page, make the designers' job easier. It requires the graphic designer to think of the problem that has in its hands using the grid as a system that helps to produce a more dynamic developing and flexible structure, as well as to express their sensibility.

“Working with the grid system means submitting to laws of universal validity.”

Armstrong, (2009, p.63)⁷

On the other hand, some designers have begun to challenge and question the need for using grids. In these cases, instead of feeling that the grid is an element of support, the designers reject this organization system, thinking that interferes between the reader and the author's intention limiting the layout of the page.

There are several types of grids and complexity, hence providing numerous possibilities. According to Muller-Brockmann (1996)⁸, the main purpose of the grid is to structure the page from top to bottom following the system of the hierarchy while giving to the layouts consistency and add visual power to the publication.

“The grid is an integral part of book design. It's not something that you see. It's just like underwear: you wear it, but it's not to be exposed. The grid is the underwear of the book”

Vignelli, (2010)⁹

Once the page is structured, all the graphic elements, such as pictures, illustrations, infographics, titles, subtitles, paragraphs, etc. must be correctly placed and presented in a harmoniously way with the required rules. All of this organized in the logical form of the grid creates a more familiarity ambiance between the pages of a publication, helps in reading faster and easier to understand, and also provides giving unity to the publication. Moreover, all of the elements of the grid that are presented in pre-defined sizes facilitate the pagination and make the development of faster solutions of the space layout and its division.

⁷ Armstrong, H. (2009). *Graphic Design Theory Readings from the Field*. New York: Princeton Architectural Press.

⁸ Muller-Brockmann, J. (1996). *Grid systems in graphic design*. Canada: Niggli.

⁹ Vignelli, M. (2010). *The vignelli canon*. Zurich: Lars Müller.

It is essential to structure the pages' grid with subdivisions of a certain space into smaller areas, with similar or different dimensions. These modules are delimited by white spaces called gutters so that the text columns and other graphic elements don't touch. In order to apply the grid system that fits the best to the publication in a more constructive and coherence way, the designer must be careful structuring the order of the page.

"The grid has deep roots in design history and it is connected in terms of culture also with architecture and technology. It is made with vertical and horizontal lines and in some cases the lines can have different directions, like diagonal or circular."

(Samara, 2002)¹⁰

THE ANATOMY OF A GRID

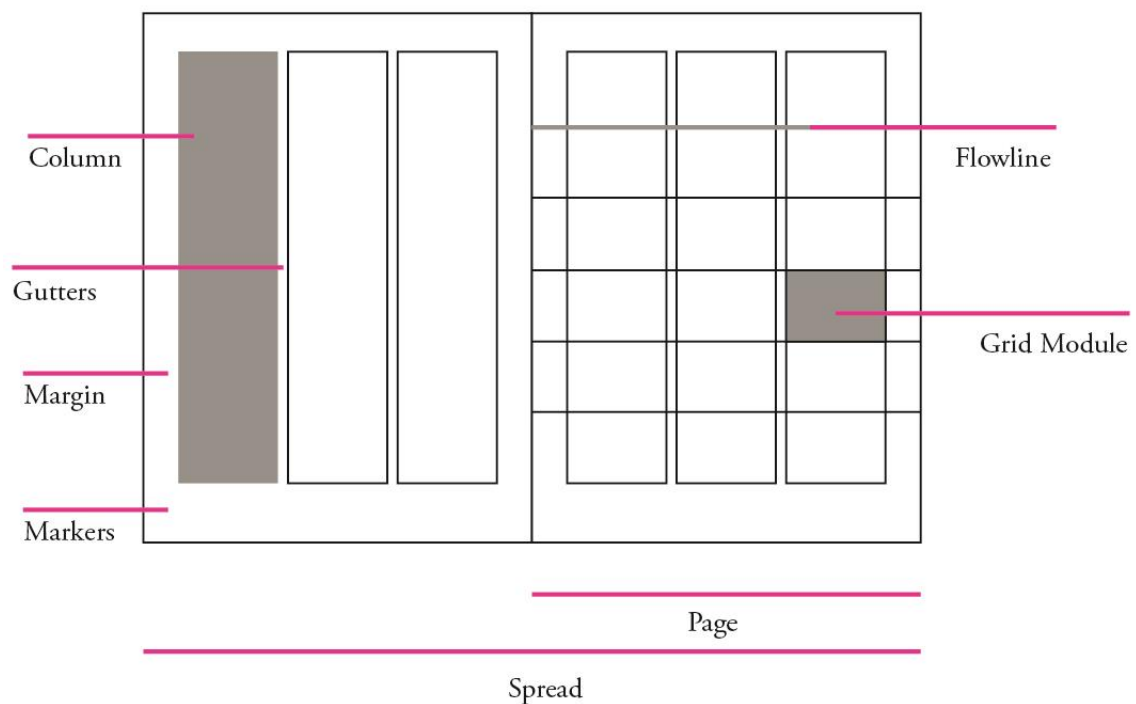


Figure 10 - Grid anatomy. Font the student.

¹⁰ Samara, T. (2002). Making and Breaking the grid Timothy.

TYPES OF GRIDS

Before the invention of the printing mobile types by Gutenberg, designers used simple grids based on the text proportions taken from manuscripts. Although there was no editorial design discipline, there was concern about certain results, such as the harmony of all the visual elements and readability.

The most used system since then was the Villard diagram. It consists of a single column of text surrounded by margins. The margins used on these pages formed text frames that would give into it a sense of harmony, according to the Golden Rule of the Villard Diagram (Figure 11).

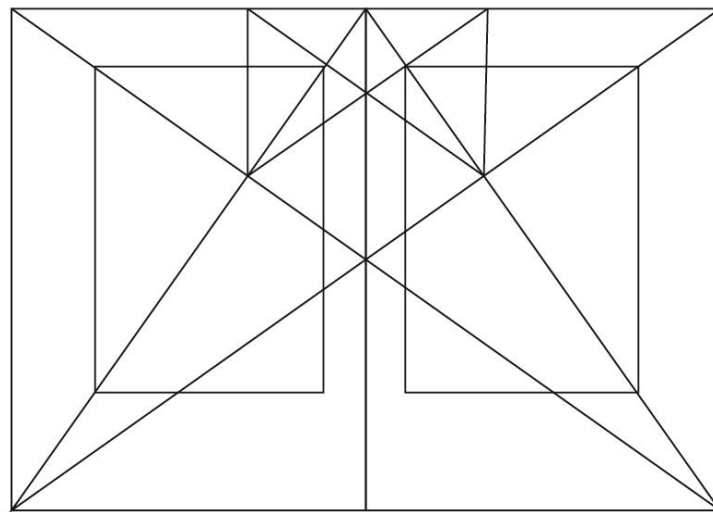


Figure 11 - Diagram of Villard de Honnecourt. Font the student.

MODERN GRID

The grid system used nowadays was created in the early twentieth century by the artist Jan Tschichold (1902-1974). It was a designer that promoted the Bauhaus philosophy and fundamentals and contributed essentially to new typography and modern type.

However, it was only after visiting one of the most inspiring exhibitions of the time, the first Bauhaus exhibition that Tschichold began to question the importance of the ancient typographic grid system. It was in 1982 with his book “Die Neue Typographie”, the rejection of all done until now in the editorial design and the acquisition of more radical and rational approach.

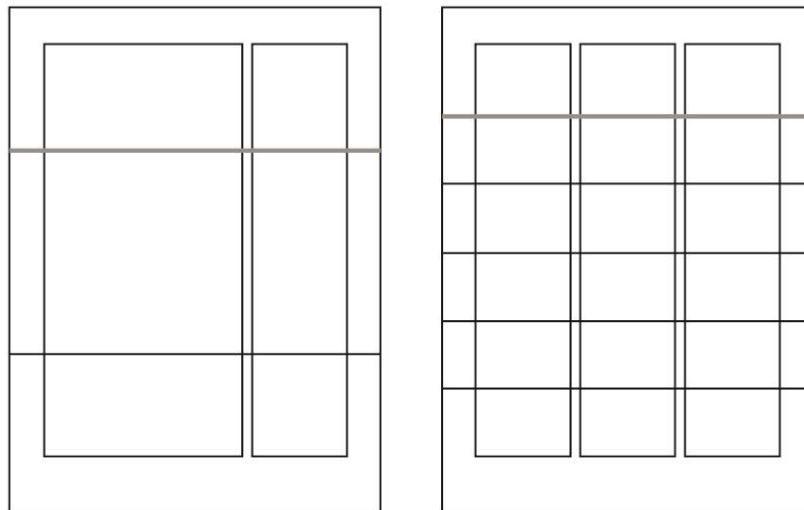
This new era of a more modern editorial design has been influenced and it can be separated into two phases: First with Bauhaus and the second phase began after World War II.

The Bauhaus was a design school started in 1919 by Walter Gropius in Weimar. It established a basis of rules for contemporary design. It managed to influence all kinds of fields on arts, in order to create its own style.

COLUMN GRIDS

With the invention of type printing engines, the text started to be composed of a series of framed blocks, so designers could divide spaces.

These rectilinear vertical structures, called columns give hierarchy and flexibility to the page. Depending on how much information the publication has, it needs to define a grid format and divide the page into a certain number of columns.



Figures 12 and 13 - Two column grid and three column grid. Font the student.

MODULAR GRIDS

With the end of World War II, new principles of artistic movements started to appear. Bauhaus explored the possibility of combining functionality with mechanical production.

It was only in the XX century, in which a new generation of graphic designers extended Jan Tschichold's modernist ideas. Karl Gerstner, Max Bill, Hans Erni, Celestino Piatti, Emil Ruder, and Josef Muller-Brockmann used the modern grid system.

This new system added flexibility due to their numerous lines that divide the page horizontally as well as vertical in equal proportions, all of which determined by a rational structure. (Figure 14).

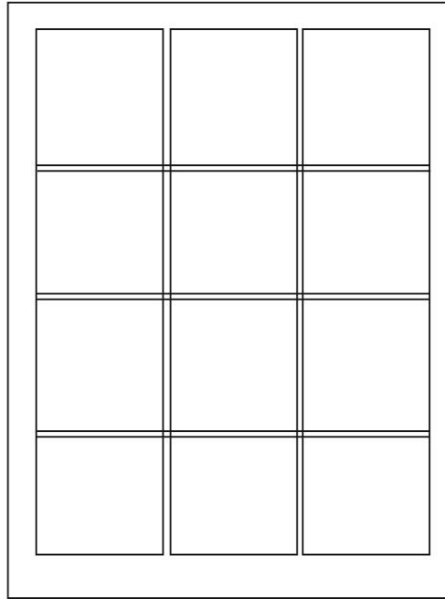


Figure 14 - Example of the modular grid. Font the student.

TYPOGRAPHY

“Type is magical. Not only communicates a word’s information but it conveys a subliminal message in the letter shapes themselves”

(Rogener, Pool e Packhauser, 1995, p. 11)¹¹

Typography is one of the most important factors in a publication since it adds character and communicates the mood of the content. The format is the first choice made by a designer, hence the use of fonts is an essential skill for a designer. It is necessary to verify and understand the content of the publication and let this influence the choice of the typeface.

For Cadwell and Zappaterra (2014)¹², the choice of type can also assume other functions; for instance, it can express sometimes more than images, adding personality to the publication and helping the designer to organize the information.

¹¹ Rogener, Pool e Packhauser. (1995) Branding with type: how type sells.

¹² Caldwell ,C. & Zappaterra, Y. (2014). Editorial design. London: Laurence King Publishing Ltd.

It also helps in terms of visual hierarchy to organize the information by emphasizing some more important elements than others. Making the reader's job easier, by selecting and navigating through the text into the content, that is from the point of view of the reader more interesting.

“There are two ways of viewing type: as striking visual elements that can completely change the attitude of the reader towards the printed page; or as mere background, that most readers aside from typographic geeks barely even notice. Both are equally true.”

(Klanten & Ehmann, 2010, p. 49)¹³

In order to be successful, each level of the hierarchy must be applied throughout all the publication, therefore the content is more consistent. To create this hierarchy the designer uses elements such as font, body, color...

According to Klanten & Ehmann (2010), good typography is similar to the sound of the environment and the smell of a room, it can affect mood, opinion and the way readers concentrate. Moreover, the author says too that typography has a major impact on a brand and in the way readers feel towards the publication.



Figure 15, 16 and 17 – Three examples of how to organize typography in magazine pages, from *The New York Times Style Magazine Spain*, edited by the studio Thomas Kembeke. March 2017. Font Thomas Kembeke's behance.

HISTORY

Around the year 3000, it began the need for visual communication by writing in caves pictograms and hieroglyphics. Having started only by drawing pictograms, it appeared the need for representing concepts, which led to the use of ideograms and the representation of sounds. This shows a clear division between the pre-history of history.

¹³ Klanten, R. & Ehmann, S. & Losowsky, A. (2010). *Turning pages: editorial design for print media*. Berlin: Die Gestalten Verlag.

From this point, it appeared a new system called rebus, which combined pictograms that symbolize concepts (Meggs e Purvis, 2012, pp. 7–22)¹⁴. Lead from the need of representing sounds instead of only images. However, these systems were too complex and only a few dominated them. That is, the junction of various pictograms originated words such as an “owl” means “to understand”.

Different alphabets emerged in different parts of the world. Staring with the Phoenician alphabet, the Greeks made their own adaptation to their letters, and later serving as a basis for the Etruscans.

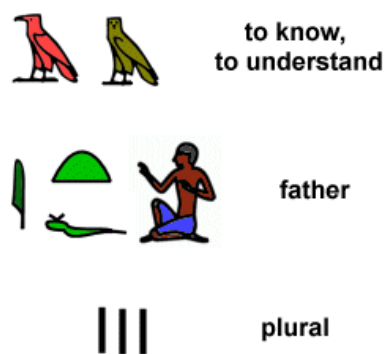


Figure 18 - A hieroglyph used as a logogram defines the object of which it is an image.

The origins of the word “book” is an evolution of the word bok meaning “writing board”. This is closely linked with the raw material used for the manufacture of these books, which dates back over four thousand years ago.

We can say that the Egyptians are the first “editorial designers”. Not only had they begun to use flattened palm leaves and later on papyrus pods pressed together with cotton, but they were also concerned for a basic text-organization structure (Figure 19).

It is believed that King Eumenes II was the first to investigate alternative organic materials for the papyrus. His scholars used dry, beaten and stretched animal skin in a wooden frame. This new written support was used by the Greeks and Roman civilizations.

It was only with the Chinese that paper was developed. They used bamboo, crushed into pulp to form fibers that were disposed to dry on canvas.

Everything was produced by hand, starting from paper production to the writing. Each book could take a period of four to five months to write. The need for changing this slow and expensive process appeared at the beginning of the XV century. It was only with the

¹⁴ Meggs, P. B. & Purvis, A. W. (2012). Meggs’s History of Graphic Design. John Wiley & Sons, Inc, New Jersey.

german Johannes Gutenberg (1397-1468), produced the first European book printed with mobile characters by a mechanical method.

Gutenberg's Bible (Figure 20), was the result of diverse technical knowledge about rain presses used in winemaking. The Bible became the most printed book in history, hence Johannes Gutenberg can be called as "The father of Impression". This moment was considered by many the beginning of graphic design, with the possibility of printing and producing books in masses.(Lupton, 2004, p. 13; Meggs and Purvis, 2012, p. 68).¹⁵



Figure 19 - Photograph of the Book of the Dead. Written in 1300 BC by the royal scribe Hunefer. Text is written vertically in column bounded by lines.

Font <https://www.xlsemanal.com/conocer/historia/20190226/libro-de-los-muertos-papiro-de-ani-egipto-jeroglifico.html>

Figure 20 - The Gutenberg's Bible.

Font <https://de.phaidon.com/agenda/design/articles/2017/august/23/it-s-the-gutenberg-bible-s-birthday/>

TYPE CLASSIFICATION

Letters, symbols, punctuation, and numbers, are the elements that characterize a font. In any editorial project, the designer faces the task of selecting the more appropriate typeface for the job it is developing. In order to understand which fonts are more appropriate for each kind of work, it is essential to realize how they function. Some factors influence the choice of the font:

The content:

The font choice should not depend on political ideas or trends, it must be a subject of matter of the text. The typeface and layout must be imposed by the content of the book, therefore texts have different characteristics and so need to have different approaches.

For instance, texts that contain dates can request fonts with the peculiarity of containing low cash digits; texts with foreign languages require italics; texts that emphasize certain

¹⁵ Meggs, P. B. & Purvis, A. W. (2012). Megg's History of Graphic Design. John Wiley & Sons, Inc, New Jersey

concepts need the use of bold; small caps or even color (Baines and Haslam, 2005 p.127)¹⁶. That's what makes every book different from each other.

In brief, it is important to have in mind that there is a vast number of fonts on the current market. Consequently, it requires a classification system to choose the most appropriate type that represents faithfully its content. According to the classification of Ellen Lupton, it can distinguish the following fonts: Humanists or old-style "closely connected to calligraphy and the movement of the hand", transitional and modern "sharp forms and high contrast" (Lupton, 2006, p. 42)¹⁷.

These three main groups correspond to the art and literature from the Renaissance, Baroque and Enlightened periods.

On the other hand, according to Mark S.Sanders and Ernest James McCormick¹⁸ in the book Human Factors in Engineering and Design, there are also other five major groups of classification of fonts.



Figure 21 - Sistem of the Type Classification by Ellen Lupton. (2006,p.42).

Blackletter – Based on the ornamental characteristics of the writing of the middle ages, thus they are considered old looking and heavy, due to the complexity of their design.

Serif – Considered the oldest typographic classification. They are sub-classified into Roman, Latin, Egyptian, Humanist and Transitional. The design of this font is based on the Roman era; in particular in their cut inscriptions.

¹⁶ Baines, P and Haslam, A. (2005). Type and Typography.

¹⁷ Lupton, E. (2006). Thinking with type. New York: Princeton Architectural Press.

¹⁸ Sanders, M. and McCormick, E.J. (1993). Human factors in engineering and design.

Sans-Serif – Created about a century ago. The appearance of this type is clean as well as informal and the design is simply making them ideal for titles. They are sub-classified in Geometric and Humanistic.

Decorative or display – These are fonts with more experimental shape and so their complexity affects readability. Moreover, these font's characters can be considered images themselves and usually are developed for a specific purpose.

Script – Designed to simulate handwriting, some of the fonts are naturally difficult to read than others.

“Well-chosen words deserve well-chosen letters; these in their turn deserve to be set with affection, intelligence, knowledge and skill”

Bringhurst, (2004, p. 18)¹⁹



Figure 22 – Example of Blackletter from the old logo The New York Times Style Magazine. Font: <http://unskilledworker.co.uk/press/a-late-bloomer-artist-finds-instagram-and-fashion/t-magazine-logo/>

Figure 23– Example of Sans-Serif from the New logo The New York Times Style Magazine. Font: <https://i2.wp.com/elpoderdelasideas.com/wp-content/uploads/t-magazine-redesign.jpg>

Figure 24 - Example of Decorative from a especial version of logo The New York Times Style Magazine made by the illutrator Ricardo Cavolo .Font: <https://www.behance.net/gallery/49795387/T-The-New-York-Times-Style-Magazine>

Figure 25 - Example of a Serif and a Script font from the logo of L'OFFICIEL ART. Font: <https://www.fondationthalie.org/en/lofficiel-art-copie>

¹⁹ Bringhurst, R. (2001), The elements of Typographic Style.

03.1.3. COLOUR

It is essential to analyze what we mean by colour. Colour is just a product of our mind, it is a physical sensation. The brain sees different colors as the eyes see different light frequencies. These rays of light are waves of different speeds that in contact with the optic nerve pass information into our brain, creating the perception of colour. Without light, there will be no colours. The colours that go into our eyes are called spectrum visible. Stone, Adams and Morioka,(2006, p.8) ²⁰.

It's constitution is divided into three dimensions:

Tonality – Allows the person to distinguish tones of colours, for instance red or yellow.

Brightness – Light or dark colours

Intensity – Represent the fading of a colour or the liveliness.

There are three primary colours: yellow, red and blue. When these colours are combined, new colours are obtained: orange, green and purple, called the secondary colours. Terry Stone (2006)²¹, mentioned the existence of two different types of colours: the additive and the subtractive.

The additive is created by the emission of light. The RGB colour system (Figure 26), corresponds to the addition of a certain amount of three colours, red, green or blue, in order to create new colors. By mixing them at their maxim intensity, the eye picks up the result as white. However the results are different if the mix of these three colours are at a low intensity, creating a neutral grey, or in case of having the lights turned off, the eyes will see black. This additive process is based on the set of frequencies of two or three light sources of different colours, creating a new colour in the intersection.

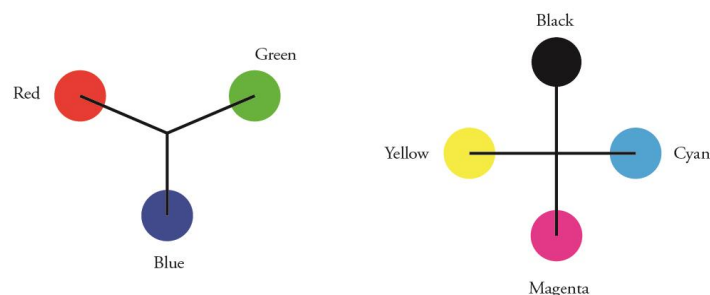


Figure 26 - Chromatic system RGB. Scheme made by the student.

Figure 27 - Chromatic system CMYK. Scheme made by the student.

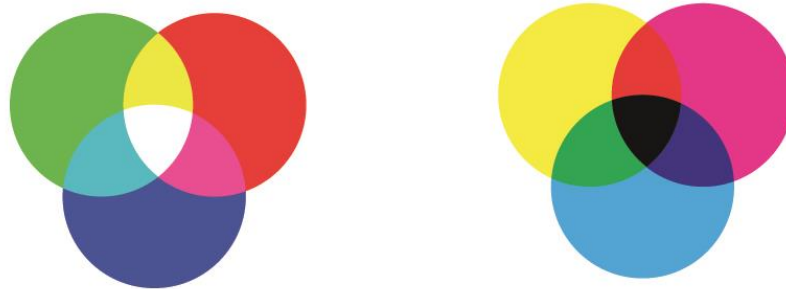
²⁰ Adams, S; Morioka, N; Stone,T,(2008). Color Design. Workbook: a real world guide to using color in graphic design. EUA, Rockport.

²¹ Stone, T. (2010). Managing the design process - concept development: an essential manual for the working designer. Massachusetts: Rockport Publishers.

This chromatic system adds light and so it's directed to the digital environment, used to reproduce a picture on the screen (pc, mobile phones...). The whole digital image is reproduced through a mesh of dots, called pixels.

On the other hand, we will have the subtractive system, ideal for printing. In print, the colours are created from the blend of three primary colours: Cyan, Magenta, and Yellow (CMY). This method is called subtraction, because of the ink filters through the white light that is on the surface, absorbing all the colours of the spectrum, except for the blending tones that are supposed to reflect.

In practice, the black ink is used to complement the other three colours, therefore the abbreviation of the subtractive method is CMYK (Cyan, Magenta, Yellow, and Black) (Figure 29).



Figures 28 and 29 - Additive system and subtractive system. Illustration made by the student.

The use of colour in printing is an old process. The first impression in colour are cards from the nineteenth century, and it will be only in the 18th century when printing in four colour (CMYK) will start. It has always been intense labor that requires a lot of skill and a strict methodology.

In the process of choosing for an editorial project, the choice of colour is an important aspect to take into account thus gives personality and symbolism into it. There are individual and social factors that influence in this process, especially in different cultures and traditions the meaning of colors varies. Furthermore, the human being can be easily influenced by creating judgments through different thoughts and emotions contributing to stimulate the visual interest. According to White (2006)²², colour must be used with skill and must have a broader meaning associated with the meaning. It also adds that colour it's not only a mere aesthetic used but a rational technique.

²² White, Jan V. (2006). *Editing by Design*. Sao Paulo- brasil: JNS Editoria.

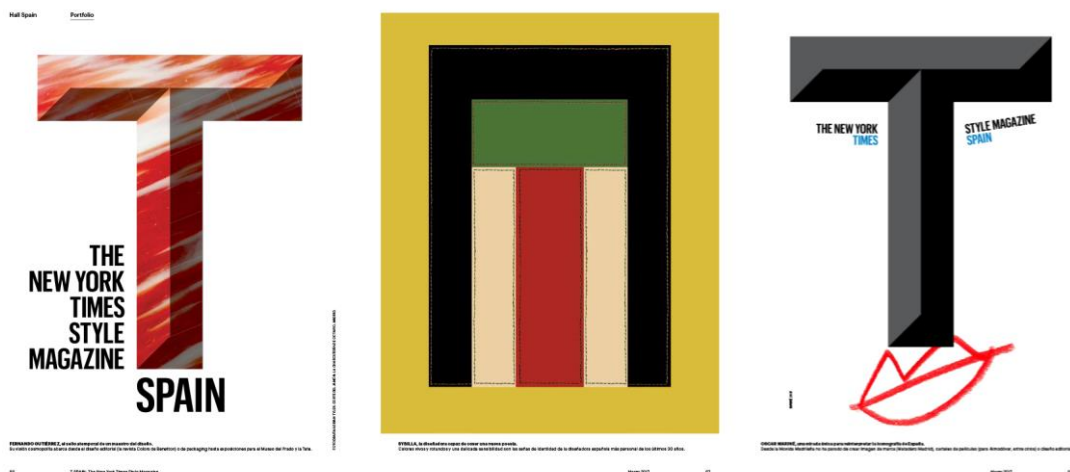
Designers control what the viewer perceives, as a result, the colour should be chosen carefully and always paying attention to the message they want to pass. Moreover, it needs to be adequate according to the psychological and cultural requirements of the target audience. Some colours can produce sensations and impressions which have a certain effect on the senses of the human being. According to Lupton and Philips (2008; p.70)²³, colour can convey an atmosphere or even encode certain information.

Not only can colours convey universal truth but their meaning during times, with trends colour can modify its social awareness. Yellow is the colour used as a perdition sign, red is used to identify danger like emergency buttons or fire protection equipment.

On the other hand, green was once an uncommon colour for automobiles and now it is conveyed into mean luck or it is related to environmental awareness.

Designers use colour psychology to modify behaviors. Colour has a significant effect on our minds and body. According to Heller's (2007)²⁴ point of view, no colour is meaningless, the effect that each colour causes is determined by the context in which it is inserted and may arouse positive or negative feelings.

There is a connection between colour and emotion. The warm colours known as red, orange, yellow and brown introduce excitement, happiness, stimulation or even aggression. Nevertheless, colours such as green, gray or blue are cold colours that amplify the feeling of security, sadness, melancholy or tranquility.



Figures 30 – Examples of how color can be used to give personality and symbolism. From the magazine's logo The New York Times Style Magazine Spain edited by the studio Thomas Kembeke, March 2017. Font <https://www.behance.net/gallery/49795387/T-The-New-York-Times-Style-Magazine>

²³ Lupton, E. , Phillips, Jennieffer C., (2008) Novos Fundamentos do Design. São Paulo: Cosac Naify.

²⁴ Heller, E. (2007). The psychology of color. Barcelona: Editorial Gustavo Gili.

03.1.4. COVER

“A cover is a package but also a transitional bridge between the outside world and the publication’s interior experience”

(Samara, 2005, p. 86)²⁵

In editorial design, the cover helps to reinforce the brand showing the entry to the content. The cover is the first element and the most important part, it should express the character of the magazine. Since it can be displayed in different formats or platforms, for instance, digital or print, it should all be taken into account when designing.

According to Rocha and Nogueira (1997, p.232 - 237)²⁶, the cover of a magazine should have three fundamental objectives: Starting by identifying what the magazine it’s about, not only by its visual content but also the graphic elements that make the cover and maintain a consistent look from number to number of the magazine.

"Of course, content is the key, but without a good cover to attract their attention in first place, readers will never know what was inside."

(Foges, 2000, p.18)²⁷

In the same way, covers should have a fresh and vibrant style in order to maintain a versatile and coherent aspect that can be easily recognized by the reader. It is an important issue to edit differently each magazine however without losing their brand values to help the reader identify it. (Leslie, 2003, p.9)²⁸

There are a lot of good examples of this, one of the magazines is L’Officiel. Despite using covers with different languages and names, the brand of the magazine is strong enough to make the reader recognize easily.

In the same manner, because of the huge diversity of magazines that exists, to get all of this attention of the customers the main function of a cover is to not pass unnoticed.

The cover should express not only the content but the character of the magazine, in order to be familiar to the regular readers. According to Caldwell and Zappaterra (2014, p.44)²⁹, the cover has to attract regular readers as well as potential new buyers, standing out from its competitors.

²⁵ Samara, T.,(2005). Publication Design Workbook: A Real World Design Guide. Rockport Publishers.

²⁶ Rocha, C. & Nogueira, M. M., (1997). Design Gráfico: Panorâmica das Artes Gráficas II.Edições Técnicas, Lisboa.

²⁷ Foges, C., (2000). Design de Revistas. 1a edição. Destarte, Lisboa.

²⁸ Leslie, J., (2003). MagCulture: New Magazine Design. 1a edição. Laurence King, London.

²⁹ Caldwell, C, Zappaterra, Y., (2014). Design Editorial - Jornais e revistas/ Mídia impressa e digital. São Paulo: Editorial Gustavo Gili.



Figure 31, 32 and 33 - Three numbers from L'Officiel (from left to right: October 2016; September, 2015; 2016). All the covers designed by the studio Thomas Kembeke. Font: <https://www.behance.net/gallery/33133045/LOFFICIEL-HOMMES>; <https://www.behance.net/gallery/33098019/LOFFICIEL>; <https://www.behance.net/gallery/33133175/L'officiel-Voyage>

03.1.5. BRAND AND IDENTITY

The brand message, the character and the feel of the publications must be defined at an early stage of magazine design. The creation of a brand identity requires the union between certain elements, such as color palette, grid, layout, typography, illustration and graphic brands (Rogener Pool and Packhauser 1995, p.11)³⁰. This combination of such different visual elements forms an identity that represents a particular brand, product, institution, among others. Therefore the representation of a visual identity of a brand it is achieved by the logo or visual symbol. Consequently, the same language must be maintained, not only in the publication but also between editors (Leslie, 2003, p.42)³¹.

As a result, the human being has a huge ability to recognize logos, our brain easily remembers them. This is because the logo is formed normally by some visual elements that contain and give information to what is written. Thus, when choosing a font it is important to take into account that the typeface should not be relatable to other brands. According to Samara (2005, p.87)³², logos in magazines pass a stronger appearance when it's simple and uses strong typefaces, reflecting a simple message but powerful and easily recognizable.

³⁰ Rogener, S. & Pool, A. & Packhauser, U., (1995). Branding with Type: Howtype sells. Adobe Press, Indianapolis.

³¹ Leslie, J., (2003). Novo design de revistas. Barcelona: Editorial Gustavo Gili.

³² Samara, T., (2005). Publication Design Workbook: A Real World Design Guide. Rockport Publishers. Edição. Destarte, Lisboa.

Some magazines are considered trademarks. Their status is achieved through consistency, as a result, their appearance must be always the same. Magazines like Forbes, Tapas, The New York Times Style Magazine Spain ... (Figures 34, 35 and 36) are brands that specialize in giving expression to the magazine through their brand. (Caldwell and Zappaterra, 2014, p. 42; Leslie, 2003, p. 9)³³.

Hand and Middledich (2003, p. 85-86)³⁴ states that only in magazines, logos are simultaneously the title and a brand, that's why it is usually used just a font and it is placed at the top of the cover near to the other titles.



Figure 34 - Cover of Forbes. January and February 2014. Font: <https://www.behance.net/gallery/25201033/FORBES>

Figure 35- Cover of The New York Times Style Magazine. Font: <https://www.behance.net/gallery/49795387/T-The-New-York-Times-Style-Magazine>

Figure 36 - Cover of the magazine Tapas. Font <http://www.kembeke.com/work.html>

³³ Caldwell, C, Zappaterra, Y., (2014). Design Editorial - Jornais e revistas/ Mídia impressa e digital. São Paulo: Editorial Gustavo Gili.

³⁴ Hand, D. & Middleditch, S., (2013). Design for Media: A handbook for students and professionals in journalism, PR and advertising. 1a edição. Routledge, New York.

03.2. MAGAZINE AND WEB MAGAZINE

According to Caldwell and Zappaterra (2014)³⁵, the word “editorial” means articles expressing the editor’s opinion.

Nevertheless, designers consider that editorial design has come to mean published narratives sharing a point of view, interests or even brands. As a result of this visual combination of all the graphic elements of a magazine such as the spacing, font, alignment, image, and graphic plot serve as a structure for generating coherent content. The architecture of pages according to the hierarchy of a magazine is an essential process. To convey all the information correctly the designer must guide the reader according to the importance of all the content.

“Editorial design is the framework through which a given story is read and interpreted. It consists of both the overall architecture of the publication (and the logical structure that it implies) and the specific treatment of the story (as it bends or even defies that very logic).” Martin Venezky, art director, *Speak*

(Caldwell&Zappatera, 2014, p.10)³⁶.

On the other hand, there are other perspectives and formats in editorial design, for example, books, magazines, brochures, newspapers, print media, and digital media. These two types of support: Print and Media require an adaptation of the editorial design, thus they have really specific characteristics and different dynamics in the moment of organizing the content. A magazine has to adapt to the dynamics of the different formats. On one hand, the Print limits the content that the editors’ share, while on digital is unlimited sharing.

In addition, in the case of digital interfaces, one thing to take into account is that the information must be readable in small devices such as mobile phones or tablets. All of these were possible with the creation in the decade of 90s of a programming language called HTML (HyperText Markup Language). Before the appearance of HTML, the only digital publications that existed were PDF’s (Portable Document Format). However, the files were too heavy and static because the pages move as in physical journals. Nevertheless, with the development of websites, it appeared the possibility of creating something interactive by coordinating text, images, video, and audio.

Furthermore, on top of all this, the expectations of the readers of a printed magazine and a website are different. Firstly, the readers of a newspaper are more patient than the readers on digital media, besides also for cultural reasons.

“The impatient of the digital reader arises from culture, not from the essential character of display technologies. Users of Websites have different expectations than users of print”

(Lupton, 2004: 74)³⁷.

³⁵ Caldwell, C, Zappaterra, Y., (2014). Design Editorial - Jornais e revistas/ Mídia impressa e digital. São Paulo: Editorial Gustavo Gili.

³⁶ Caldwell, C, Zappaterra, Y., (2014). Design Editorial - Jornais e revistas/ Mídia impressa e digital. São Paulo: Editorial Gustavo Gili.

However, it is wrong to think that with the new capabilities of the digital format it would end the print format. Despite the changes in the reading format, the habits and forms of the reader have been suffering a metamorphosis, according to Furtado (2006)³⁸.

That is, according to the author, this adaptation to the digital era has been considered unique and universal, rather than a sentence to the printed universe. Now, more than ever, the designer has to create a certain content for all types of formats without interfering with the readability and ensuring that all the information is exposed clearly.

During the early days of the Digital Age, the stage of technological development allowed some experiments due to the industrialization. It appeared Apple computers, videogames, the internet, and graphic design. At that moment, the readers developed a new reading and writing habit market by the new technologies. With these transformations, a new reader profile emerged with needs (Furtado, 2006)³⁹.

At the speed that everything was happening, the progress tended to grow more. Despite the good adaptation of the readers, the designers didn't like the computers and rejected the rules of the Swiss Style "Tired of this monotony, sought new ways to guide the look at the page as well as develop alternative textual hierarchies. "(Heller, 2003, p.208)⁴⁰.

To sum, the author Yolanda Zapatterra (2014)⁴¹ defends that this new editorial design is a cross between digital and print and this publishing model will continue to grow. Which believes it will generate contents with personality and expression in order to captivate the reader.

³⁷ Lupton, E. (2004). Thinking with type. New York: Princeton Architectural Press.

³⁸ Furtado, J. (2006). O papel e o pixel. Do impresso ao digital: continuidades transformações. Florianópolis: Escritório do Livro.

³⁹ Furtado, J. (2006). O papel e o pixel. Do impresso ao digital: continuidades transformações. Florianópolis: Escritório do Livro.

⁴⁰ Heller, E. (2007). The psychology of color. Barcelona: Editorial Gustavo Gili.

⁴¹ Zappaterra, Y., (2014). Design Editorial - Jornais e revistas/ Mídia impressa e digital. São Paulo: Editorial Gustavo Gili.

CHAPTER IV – BRAND DESIGN

04. BRAND DESIGN AND IDENTITY

04.1. INTRODUCTION

It is known that the cultural concepts are transmitted by the family and that as long as the human being is growing it has to adapt to the different cultural groups to which it belongs. The subject needs to accept a series of cultural values, in particular, the way to behave in society or the way of acting and thinking.

It is important to understand that nowadays, due to the development of new technological forms, visual culture gained a new dimension. It is considered by Mirzoeff (1999⁴²), that visual customs vary from culture to culture, that is each society interprets images in the opposite's ways of thinking.

“While such visualizing has been common throughout the modern period, it has now become all but compulsory.”

Mirzoeff. (1999, p.5)⁴³

According to Berger (1972)⁴⁴, the way a person sees things can be influenced by what this person knows or believes. It is fundamental to understand how visual experiences can influence and transform the way of interpreting. It is a constant challenge for social interaction in terms of gender, class, identity, and race. That is, the meaning of an image is not unique, but the way a viewer sees it depending on the experiences, knowledge and even time changes the message.

It is with graphic design that this visual communication is produced, through conveying an idea and passing a message to the spectator. Visual communication plays an important role in the existence of all kinds of formats. In the same manner that is fundamental to understand that the designer is the one dealing every time with the creation of visual culture. Graphic Designers are the major producers of visual artifacts or popular culture. The design aims to persuade, inform, identify or even influence human behavior, especially choosing a product for its image, brand name or the aesthetics of the packaging, states Landa (2011)⁴⁵. Thus, it can be said that the image of a brand attracts consumers giving credibility to the product.

⁴² Mirzoeff, N., (1999). An Introduction to Visual Culture.

⁴³ Mirzoeff, N., (1999). An Introduction to Visual Culture.

⁴⁴ Berger J., (1972). Ways of Seeing. London: Penguin Books.

⁴⁵ Landa, R. (2010). Graphic design solutions. Boston: Cengage Learning.

04.2. VISUAL IDENTITY

An identity is a set of graphic elements that visually represent a product or a company. The process of identifying a product is the reflection of a concise and consistently appliance of distinctive elements, such as typography, colours, shapes and other visual cues which as a whole are called a logo or symbol. That's to say, visual identities are the image of a particular brand.

“The same visual identity seen time and again builds trust, and trust keeps customers coming back for more. It's kind of like putting a face to a name – logo helps people to remember their experiences with companies.”

Airey, (2005, p. 21)⁴⁶

Whether a customer is using a product, using a service or making a purchase the brand promises big expectations. Therefore, with such competitiveness, the brand should be familiar, it should be immediately recognized so it would stand out from the competition. Wheeler (2006,p.14)⁴⁷

According to Mollerup (2007, p. 15,p.16)⁴⁸, the historical predecessors of modern trademarks evolved causing the effect of need and desire for social identification.

Despite not knowing exactly when graphic design started, the need for identifying ownership was there before we know. The first attempts of graphic identification were simply to show that a weapon belonged to someone. Moreover, it illustrates this by giving an example: “A farmer may mark his cattle to protect them against theft, a potter may mark his bowl out of sheer pride”.

It means that people wanted trademarks for establishing a distinguishing character of social identification, ownership, and origins. Nowadays the identity can be recognized only by looking at business cards, uniforms, marketing, and other communication materials.

“Identity in its various manifestations has grabbed our hearts and minds, because we are desperate to express our need to belong, but also overtly to differentiate ourselves and our aspirations from those around us.”

(Ollins 2008, p.18) ⁴⁹

⁴⁶ Airey, D (2015) Logo Design Love. A guide to creating iconic brand identities. California. New Riders.

⁴⁷Wheeler, A. (2006). Brand Identity Design. São Paulo: Bookman.

⁴⁸ Mollerup, O (2007),Marks of Excellence.The history and taxonomy of trademarks. New York: Phaidon Press Limited

⁴⁹ Ollins,W (2008). The Brand Handbook.London. Thames and Hudson.

04.3. FROM SYMBOL TO LOGO

A logo is typically composed of text, graphic image or a combination of both, it is an important element of corporate identity in the sense that it formulates the visual identity of the entity or institution it represents. Erthoff & Marshall (2008, p.250)⁵⁰

The logo is an extension of this need. It is the visual representation of a company, an object, a publication, an idea or a service. It is a way of creating a distinctive presence that separates a brand from its competitors. Moreover, the trademark intensifies the relationship between the individual and the collective, allowing the brand to develop a language of its own. As a result, the logo should communicate what the brand is about.

The visual symbol turns a name, activity, or product into a meaningful sign and distinguishes it from those of other entities.

“A symbol is an object, design, property, text or other maker, representing something other than itself, often an abstract idea or set of relationship”

Erthoff & Marshall (2008, p.386)⁵¹



Figures 37, 38 and 39 – Tailords logo identity design. Designed by the studio Thomas Kembeke. Font <https://www.behance.net/gallery/33134179/Tailords>

⁵⁰ Erthoff, C & Marshall, T (2008). Design Dictionary: Perspectives on Design Terminology. Basel, Boston, Berlin: Birkhauser Verlag AG.

⁵¹ Erthoff, C & Marshall, T (2008). Design Dictionary: Perspectives on Design Terminology. Basel, Boston, Berlin: Birkhauser Verlag AG.

It should be able to generate immediately into the audience associations of ideas and feelings about the importance, the skills, even the quality of a company or a product.

A well-designed logo diminishes the need for complicate explanations, advertising texts or use of images and illustrations, even if the person who is buying is unfamiliar with the brand. In the same way that the logo needs to adapt to the market if the brand strategy is not working or needs to be updated. Vaid (2003, p. 28-29)⁵²

The trademark represents symbolically through the immediate perception of all the company's values, attitudes, and goals. Each symbol aims to represent or convey meaning. It is something, that "stands for something else."

Since the beginning of humankind, men tend to use marks (a stroke, a simple shape, a colour) to claim their ownership and to express their identity. The sign becomes a signature. It says who is the owner and the origin of something.

Marks were used to branding animals as well as to sign housewares and decorative items. Early printers used to mark their books with monograms, craftsmen signed their manufactures with the symbol of the factory. Since the beginning of the commerce traders marked their packing cases or bags to avoid losing them during transportation.

The mark becomes not only a sign of identification and origin but also (through the experience) an element that expresses the quality of something.

"Elements are the "what" of a graphic designer's visual language, and principles are the "how."

Poulin, (2011, p. 10)⁵³

The main function of a logo is to communicate the identity of an institution, but some visual elements help to determine the logo effectiveness. A well-executed logo needs to be quickly understood and be able to reproduce in different formats. Therefore these factors play an important role in the decision making of the designer. Erthoff & Marshall (2008,p.250)⁵⁴

The design has a series of principles that form the visual language of identity. Important theorists and designers have established during the years of those principles. Some of them are essential so it needs to go for further analysis.

CLEARNESS

The logo must be clear, simple, identifiable and also be easy to remember. Usually, designers get this goal by using compact and geometric shapes (square, circle, and triangle). The designer can add volume to the shapes of the composition by adding tone and shading. This will create the perception that the objects are three-dimensional and so

⁵² Vaid,H (2003), Branding. New York: Watson-Guption Publications.

⁵³ Poulin, R. (2011). The language of graphic design. Beverly, MA: Rockport Publishers, Inc.

⁵⁴ Erthoff, C & Marshall, T (2008).Design Dictionary: Perspectives on Design Terminology. Basel, Boston, Berlin: Birkhauser Verlag AG.

perspective will be formed. A logo must be resizable. Its shape should be working both on a large or small scale.

On the other hand, to accomplish a composition of the logo clear and visual balance, the elements should be properly placed. There are a series of degrees of balance according to Poulin (2011)⁵⁵, color, direction, location, shape, texture, value, and weight.

Changing the elements of the composition, like the color, for example, can change the perception of depth, “linear, or one-point perspective” and “planar or two-point perspective”.

Coherence plays an important role in the dynamism of a central idea of the company, where the communication is consistent and the idea stays clear.

VISUAL MEANING

Shape and composition should express (figuratively or abstractly) an idea or a relevant characteristic. The weight of the elements of the composition must be on balance. Elements that have symmetry are visually stronger and catch the attention of the viewer easily. (Lupton, 2008)⁵⁶

On the other hand, the space of a logo can't be defined as the other elements. The creation of depth in the composition can be created using the connection between the object and background. It has been identified the area that exists between them as “Negative space” or “white space”. In addition, light and colour may be considered as the most essential elements of visual meaning. In terms of composition, it can be a tool to reveal differences through the range colour. Light also helps to create forms or even create or perceive certain atmospheres.

ORIGINALITY

“Innovation requires brands to be flexible. No one can say with certainty which new products or services a company might offer in five years. Or for that matter, what devices we will all be using to communicate with one another and how we will be purchasing our worldly goods. Brands that are open to change need to have flexible brand identity systems in place to quickly seize new opportunities in the marketplace”

Alina Wheeler, (2009, p.44)⁵⁷

The logo shouldn't be similar to any other logos to avoid being wrongly identified or confused. It must show contrast between other logos, so it would stand out from the other. Not only does contrast provoke emotions by impressing the eye but also leading the eye to the point of focus. The most usual tools for contrast are tone, colour, and shape.

⁵⁵ Poulin, R. (2011). The language of graphic design. Beverly, MA: Rockport Publishers, Inc.

⁵⁶ Lupton, E. (2015). Graphic Design: The New Basics. New York: Princeton Architectural Press.

⁵⁷ Wheeler, A (2009) Designing Brand Identity. New Jersey, John Wiley & Sons

“Contrast can draw and direct attention, create a mood or emotion, and create hierarchy and emphasis in complex information in any visual message.”

Poulin (2011, p. 190)⁵⁸

SYMBOLISM

Symbols and logos are considered the prime identifier of most brands. The logo should be symbolic and its meaning immediately understandable. The logo encapsulates the brand. Ollins (2008, p. 30-31)⁵⁹ defends that symbols are immensely powerful and they work more effectively than words, moreover symbols are a part of expression and comprehension of our vocabulary. There are other elements like colours, typefaces or slogans that create collectively a form of visible recognition.

04.4. THE MEANING OF COLOUR

Colour is not a detail in the macro visual communication and it can become a great identifier for a brand, a company or market sectors. It can symbolize a product, be recognizable on any media and can allow packaging to stand out from the competition. Consequently selecting a range of colours to apply to design is an integral part of its success. It creates an impact as different colour combinations signify a diverse range of moods or even references, all relative to context and audience.

For that reason, a colour selection is one of the key element of building a strong brand. The choice of the right colour may be originated from a social convention but very often is linked to the ability of colours to evoke emotions or feelings. There is no right or wrong when defining a colour palette. Each selection of colours have advantages and disadvantages, and both approaches can solidify the intention and mood of any given design.

“Colour is used to evoke emotion and express personality, it stimulates brand association and accelerates differentiation”

(Wheeler 2009, p. 128)⁶⁰

Colours have a significant impact on people’s emotional state and have a wide variety of specific mental associations. Their meanings also depend on different cultures and different ages. The white colour, for example, is considered a positive symbol in Western Europe whereas is a mourning colour in China.

⁵⁸ Poulin, R. (2011). The language of graphic design. Beverly, MA: Rockport Publishers, Inc.

⁵⁹ Ollins, W.(2008) The Brand HandBook. London. Thames and Hudson.

⁶⁰ Wheeler, A (2009) Designing Brand Identity. New Jersey, John Wiley & Sons

Therefore it is common to assign adjectives to colour palettes, like “warm” or “trendy”. In contrast colour itself is subjective, thus communicating what a colour palette is meant to imply is even more so: What may feel like a “warm” colour palette to one person may feel “earthy” to others.

In visual communication and logo design owning a colour is one of the highest priorities for visual identity and proper use of colour is vital to creating a positive image among consumers. Colour palettes can be easy when pairing two colours, however, it can be a complex system if multiple colours are broken down, by primary and secondary sets of colours ranging in the dozens. Traditionally the primary colour is assigned to the symbol and the secondary colour is assigned to the logotype or tag-line. Whole families of colours are created to support a broad range of communications. Wheeler (2009, p.128)⁶¹

Palettes can also extend from monochromatic combinations to wildly assorted selections. That’s why colours should appear on all promotional materials, logos and product packaging.

Next, the student will show throughout a few cases how colours are often associated with particular product sectors and services.

YELLOW

It is associated with positivism, light, and warmth.



Figure 40 – Page of Tapas Magazine from March 2015, edited by the studio Thomas Kembeke. Font <https://www.behance.net/gallery/33098475/Tapas>

⁶¹ Wheeler, A (2009) Designing Brand Identity. New Jersey, John Wiley & Sons

BLUE

Blue is trustworthy, dependable, fiscally responsible and secure. Blue is often associated with financial institutions, as its message of stability inspires trust.

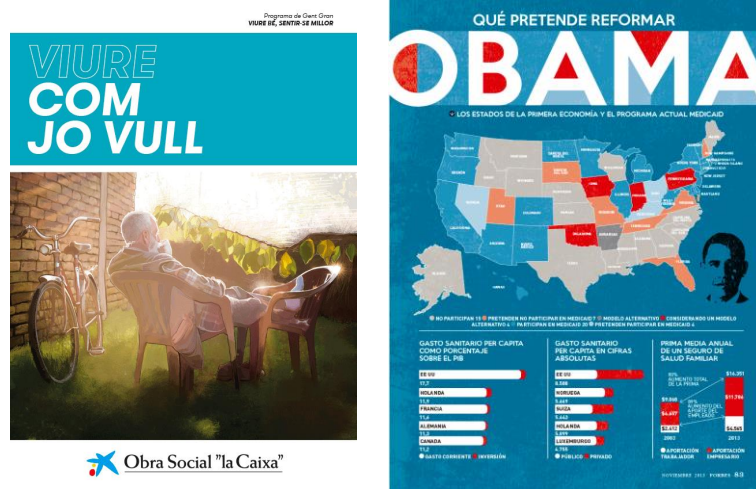


Figure 41 – Flyer made from a special program designed for the bank “La Caixa” by the studio Thomas Kembeke. Font <https://www.behance.net/gallery/30805589/Manual-Vivir-como-yo-quiero-Obra-Social-La-Caixa>

Figure 42 – Page from the magazine Forbes from November 2013, by the studio Thomas Kembeke. Font <https://www.behance.net/gallery/25201033/FORBES>

GREEN

Deeper greens are associated with wealth or prestige, while light greens are calming. Green can also have the connotation of health, freshness and serenity (Figure 43).



Figure 43 – Sub cover from the magazine Forbes called City Guide, made by the studio Thomas Kembeke. Font <https://www.behance.net/gallery/25201033/FORBES>

RED

Red is aggressive, energetic, provocative and attention-grabbing. It evokes a passionate response.



Figure 44 - Page of Tapas Magazine from March 2015, edited by the studio Thomas Kembeke. Font <https://www.behance.net/gallery/33098475/Tapas>

04.5. TYPOGRAPHY

According to Samara (2005, p.6)⁶², typefaces surrounds us at every moment of our waking hours. From a mundane label on our food to transcendent explosions of alphabetic experience in posters, on the Web, and TV.

We pass thousands of typographic messages every day, most of which we discard or fail to see at all.

The abundance of type families can sometimes be challenging since designers need to choose between so many styles and weights. Consequently, this is the activity that occupies the largest part of a graphic designer's time.

A typeface designer, for competent and effective typesetting, not only must determine what platform to use or how it will function in different sizes, languages, and media; but also know how to use the correct punctuation set, spacing, and a proper organization.

⁶² Samara, T., (2005). Publication Design Workbook: A Real World Design Guide. Rockport Publishers. Edição. Destarte, Lisboa.

Producing a typeface remains, however, an enormous task. It is important to observe when producing a type of family, thus it offers not only the quickest but the most efficient way of communicating things.

Over thousands of years, humanity discovered that using a language people can transmit thoughts and understand what it's being said. Which is a function of the group; people rely on shared assumptions about visual codes so it will be easier to understand and decode.

It was only in the 1960s and 1970s that digital typeface production started to use special equipment, instead of just using the same an industrial process. It was with the introduction of desktops that designing typefaces on computers became an accessible field.

"Designing with type means understanding the inescapable functionality of its nature: a functionality defined not by trends or philosophy, but by the simple and powerful mechanism of human perception."

Samara (2005, p.6)⁶³

TYPEFACES IN LOGOS AND POSTERS

During the industrial revolution and the development of mass manufacturing, the trademarks had already gained in value and importance. Nevertheless most logos still appeared handwritten and rich in decorative elements, that is to say, that logotypes use sometimes typography to depict the name of an organization.

After the end of the Second World War, the importance of trademarks as elements of the visual identity became critical and went to the simple use of a signature.

A systematic approach during the 1950s became essential. The logo became a tool to maintain a cohesive message and corporations tried to unify communication into a design system. To be functional over a long period, the logo should be reduced to elementary shapes. Whereas some trademarks use an abstract symbol or a pictorial icon, some logotypes use letters to create a distinctive visual image. In order to provide a consistent message to the audience, the logo should gain simplicity. In the same way that designers started using negative space and combine letterforms with elementary geometric shapes.

In Italy, during the '50s a new generation of graphic designers became aware of the new trend in visual communication and they were able to found groups signing together many important projects, such as letterforms reduced to elemental configuration, the use of negative space and even compositions inscribed in a circle, a square or a triangle.

⁶³ Samara, T., (2005). Publication Design Workbook: A Real World Design Guide. Rockport Publishers. Edição. Destarte, Lisboa.

It was with Pino Tovaglia that this new way of design started. Tovaglia started working at a very young age as a graphic designer and it is considered one of the most important figures of the ‘Swiss school style’ in Italy.

In 1957 he started the CNPT, studio in Milan with Giulio Confalonieri, Ilio Negri and Michele Provinciali. In 1979 he won the “Compasso d’Oro” (with Bruno Munari, Bob Noorda, and Roberto Sambonet) for the Regione Lombardia logo design.

In publishing design, he gave an important contribution to a magazine such as Pirelli, Ottagono and Ufficio Moderno. His design is characterized by a strong black and white impact and the use of positive-negative contrast.

Typography at this point started to stand in the middle of what’s beautiful and useful. Samara compares typefaces with a painting, explaining that it is something to look at and contemplate for its form. Unlike a painting, a poster or a logo is functional since it is meant to be read.

According to Philippe Apeloig⁶⁴, “Posters exist in public places over which designers have no control. They are looked at first from afar. The experience of looking at a poster is communal, not personal the way books are experienced. Posters live in the streets as pieces of art that can speak and interact with their audience.”



Figures 45 and 46 - Pino Tavaglia, 1997. Envelopes for the magazine Pirelli. Font <https://www.design-is-fine.org>, <https://www.fondazionepirelli.org>

On the other hand, the readability of type should always be a concern for a designer. Creating a poster with typography that is not readable or difficult to understand is no longer typography. Typefaces are meant to be as communicative, so it shows the potential for deeply meaningful and emotional expression.

⁶⁴ Samara, T., (2005). Publication Design Workbook: A Real World Design Guide. Rockport Publishers. Edição. Destarte, Lisboa.

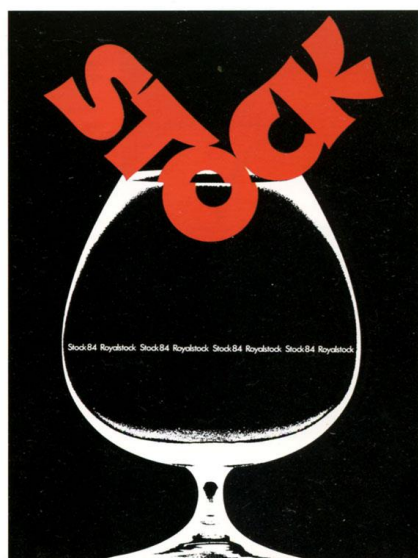


Figure 47 - Poster in two colours by Pino Tovaglia 1970. Font
<http://www.archiviograficaitaliana.com/p-roject/167/stock>

Philippe Apeloig ⁶⁵“Typography is central to the design of a poster. Both the form and the function of the type must come together in a poster. The type must be lively, readable, expressive, visually arresting, and never neutral or merely decorative. It must also relate the context – type in a poster, for example, must also be bold and striking.”

With the development of new graphical user interfaces available some designers started to investigate type design in order to build their own alphabets. Even the smallest type family has hundreds of different characters that is requiring many phases of refinement. Interestingly, designing typefaces requires not only evolve with the visual language of the culture but an acute sensibility to formal details, especially the typography must visually feel related through an internal logic. Samara (2005, p. 112)⁶⁶

In the same manner that logotypes can be designed in distinct versions for use in different situations, they can be designed with existing fonts or withdrawn letterforms. The creation of logotypes conceives a part of an overall identity program, in which the designer gives a language that could change depending on the circumstances.

⁶⁵ Samara, T., (2005). Publication Design Workbook: A Real World Design Guide. Rockport Publishers. Edição. Destarte, Lisboa.

⁶⁶ Samara, T., (2005). Publication Design Workbook: A Real World Design Guide. Rockport Publishers. Edição. Destarte, Lisboa.

04.6. BRAND AND BRANDING

"A brand is fueled by whatever is associated with the products: always by a trademark and by a product quality, sometimes by packaging and often, to a great extent, by advertising"

Mollerup (2007, p.56)⁶⁷

According to Ollins (2008, p. 21)⁶⁸, creating a brand identity it's a complex process, not only is a multifaceted but multidisciplinary process. Which this significant mainstream activity acts simultaneously a behavioral resource, marketing resource, and communicational resource. At the same time, branding generally influences every part of the organization or the audience of the organization and maintain and coordinate coherent corporation's activities.

Branding is the result of a collaboration between graphic designers, strategists, and researchers. According to Wheeler (2009, p. 2)⁶⁹, a successful advertising and identity design of how a brand is perceived comes together with three primary functions: Navigation, which helps the consumers to choose from a variety of choices; Reassurance, means brands that communicate the quality of the product or service and comforts clients that they made the right choice; Engagement, brands use different imagery, language and associations encourage customers to identify it.

Therefore, to position and deliver the aspirations and benefits of a certain product, service or organization successfully, branding should generate positive associations and so establish a consistent expectation for the consumer promising good quality and supply with desirable identities. Mollerup, (2007, p.56)⁷⁰.

The main goal in branding is to form a perception of any product, service or organization taking into account the behavior of the consumer by lighting their preferences and even their personalities.

From a functional perspective, a brand consists of a few elements that help the buyer distinguish products or services of a specific seller group, such as colours, typeface, strap-line or slogan and to complete a logo or symbol, says Ollins (2008 , p.24)⁷¹.

In addition, companies need brands to create individualization and be easy to distinguish from other companies. That is, designers to maintain and create a sense of difference, use brand applications so it's easier to differentiate themselves.

When one refers to a brand, we refer to verbal and visual aspects of an identity, a brand is a product including the trademark, the name, its reputation and the atmosphere created around it. Mollerup (2007, p.56)⁷².

⁶⁷ Mollerup, O (2007), Marks of Excellence. The history and taxonomy of trademarks. New York: Phaidon Press Limited

⁶⁸ Ollins, W. (2008) The Brand Handbook. London. Thames and Hudson.

⁶⁹ Wheeler, A (2009) Designing Brand Identity. New Jersey, John Wiley & Sons

⁷⁰ Mollerup, O (2007), Marks of Excellence. The history and taxonomy of trademarks. New York: Phaidon Press Limited

⁷¹ Ollins, W. (2008) The Brand Handbook. London. Thames and Hudson.

According to Costa (2011, p. 89)⁷³, the means through which brands communicate, have a choice of their applications that vary according to time and current fashions. To use this application depends on the individuality of a company, they tend to create their original and exclusive merchandising.

On the other hand, brands need to be ready for the future. Companies need to evolve and grow so does the world nowadays. The development of design programs and marketing of brand identity systems facilitated a new flexible way of brand architecture, the internet. Which means that the consumer has any new product or service only by using this platform.

“Brands need to constantly adapt to their fast-changing environment in order to survive. Internet, social media and technical revolutions have given brands the opportunity to behave like living organisms”

Van Nes (2012, p .6)⁷⁴

⁷² Mollerup, O (2007), Marks of Excellence. The history and taxonomy of trademarks. New York: Phaidon Press Limited

⁷³ Costa, J. (2011). Design para os olhos. Marca, Cor, Identidade, Sinaletica. Lisboa, Dinalivro.

⁷⁴ Van Nes, I (2012). Dynamic Identities. How to create a living brand. Amsterdam. Bis Publishers.

CHAPTER V – PROJECTS

05. PROJECTS

05.1. INTRODUCTION

During the curricular internship, the intern had to develop a variety of projects to which was fundamental to apply all the knowledge acquired in the Bachelor and Masters on Graphic Design and Visual Culture. In this chapter of the internship report, the author will make a brief presentation of some projects in which the student had the opportunity to collaborate. The student has fully intervened, from the beginning of research, brainstorming, and concept of architecture.

The development of these projects provided the author a greater achievement and a more complete learning opportunity, especially at the level of graphic development and artwork and graphic development and production.

The projects that the student realized on the Studio TK will be separated into two major groups: Editorial Design and Brand Design.

These were the projects that became relevant and constituted an important source of technical and human learning.

The student during the internship at Thomas Kembeke studio carried out several projects, of which a description will be made according to a structure. This structure will be organized by the various stages related to their development.

The description begins with a brief introduction followed by the presentation of the project itself. In this part, the student refers to the conceptual framework and its objectives, supported by the research. The following are the technical aspects that concern the organization of content and eventual problems that could have happened. Using a main structure for the projects helped to learn about the layout, artwork and the production of content.

In the end, the author will describe her participation, as well as the conclusions reflecting on what she learned from each project. These points will be adapted to the particularities of each work, according to the need to describe them.

05.2. EDITORIAL

05.2.1. LA FINCA

PRESENTATION

This project is titled La Finca Magazine. La Finca it's an urbanization located in Pozuelo (Madrid) as well as a magazine, created for those who enjoy glamour and extravagance. It has been more than 6 years since that the Assembly of Pozuelo de Alarcón gave the green light to the urban development of the municipality. From the hand of the architect Joaquín Torres, La Finca has established itself as the area most deflected by the millions and famous with activity in the capital. It was a good place for refugee rich, famous and millionaire people like businessmen, celebrities and footballers, such as Cristiano Ronaldo, Toni Kross, Iker Casillas, David Villa or Fernando Torres or even music artists like Paz Vega or Alejandro Sanz.

Their development and construction was as quick as it was planned. The formula of its success was the privacy and the security that they promise. This exclusive area is the most secure and discreet urbanization that could exist.

CONCEPT

In the same manner, the magazine tried to pass the same language to its pages. The used style is extravagant and full of luxurious articles of places to visit, eat or rest.

Therefore, the design of this magazine needed to show a range of articles about what we can offer. What makes it unique and exciting it's because of all the experiences that we suggest. Hence the main goal was to share with the reader products, places, and events that are special in their scope. This will transfer, the client to have unforgettable sensations.

Described on its pages, we explore the use of the typical approach, as a family symbol, like all the other the current identities that exist. From its stoves and rooms, there is a whole generation of restaurants that has put Spain on top of the culinary culture. It shows in his pages the centers of gastronomic enjoyment, which ended up being pioneers by reaching the three Michelin stars.

OBJECTIVES

- Show consistency on the following numbers;
- Provide clear and objective information with simple layout;
- Be the reference for the following editions of the magazine and on the market;
- Capture the target audience of the magazine;
- Understood the importance of creating the layout with the company's visual identity, so that the customer immediately identifies it;
- Learned that using quality photographs is essential for good graphic composition;

PROJECT

We deepen our research in order to discover exactly what was the essence that we wanted to give to the magazine: La Finca. To achieve this, the research started by searching for several aspects, such as local culture, products, and many other daily experiences. All of this taking into account that the target was exclusive and only for some people that can afford that level of life.

The student needed to create a series of mock-ups in order to present this new magazine. The selection of pictures was made by the student, using a rich visual language that made it able to connect with the content at a high level. The chosen imagery was taken care of the last detail so from among the articles it describes feelings, colours, cultural aspects, places....

LOGO

The logo of this magazine was created by the studio, Thomas Kembeke. They decided to create a very minimalistic, modern and geometric design of the logo choosing an elegant font so it will give us the sensation of more clear lines. It is a sophisticated look because of the bold and tall letters that will get anybody's attention. It is a perfect font for headings and cover pages. However, this logo adds a pop of color making it fun and helping the font take the center stage of this design.



Figure 48 - Logo of La Finca. Font the studio Thomas Kembeke



Figure 49- Mock ups of the different versions of the magazine La Finca. Font the student.

05.1.1. FUNDS PEOPLE

PRESENTATION

The Magazine FundsPeople is a community of professionals of the collective investment and asset management, in the cities of Spain, Italy, and Portugal.

It presents intellectual conditions, directed specifically to professionals of management and distribution of funds, institutional investors, and professionals of private banking. It promotes, with daily information and analysis the stimulation for learning the most outstanding products.

This magazine has a peculiarity, it is distributed exclusively to managers, institutional investors, pensions, custodians, distributors, private banking and consultants.

This magazine maintains its principles of independence as well as its rigor and quality through all the numbers. Teaching through scientific and pedagogical innovation, stimulation, different learning and application of knowledge, based on the freedom of cultural creation.

The student was responsible for organizing and paginate some articles of the editorial FundsPeople, the pages with titles and abstracts, as well as preparing the covers with the help of my tutor, Antonio Capa.

OBJECTIVES

- Show consistency with the previous numbers;
- Clear organization of the information with a simple layout;
- Provide clear and objective information;
- Capture the target audience; students and experts in the field of Marketing;
- Organize all the textual elements;
- Learn how to define elements with more highlight;
- Ensure the readability of two textual elements;
- Give or become a highlight to some elements, subordinating other elements, face to quantitative excess of textual elements in terms of support dimensions;

PROJECT

The first edition that the intern paginated was the magazines of February 2019, March 2019, April 2019, May 2019 and June 2019.

After delimiting a plan (Figure 54) to which all the team had access, this template presented the amount of pages and publicity in a simple and organized way. This is also where it can be found each article with its respective name and the number of pages.

One of the trainee's first and most important functions was to learn the network process, in which all the computers were interconnected in the studio, and so it was easier to share our work. In this network, there was a folder designated by common, there were a set of

folders, each with the number of its edition. In each folder of the edition are placed documents as the graphic elements, textual and photographic material for each specific article, identifying by the folder and the number that each section represents following the plan.

Then it must be communication between the tutor and the student, who will paginate the article, for a better presentation of the subject.

The articles to be inserted in the numbers of the magazine were fully provided and worked by the magazine's managers. In order to not to be responsible for organizing graphics, tables, infographics and scientific data for which the student was not aware, the main structure was built in which all submitted documents must already be formatted, facilitating the editorial work. It was the student's duty to organize the document, following an existing grid and layout.

After the pagination of a particular article, it must be placed in another folder, also located on the network, so that the pages can be checked later. The models are shown to FundsPeople community in order to remove information or add it, in case changes are needed and a caption is placed.

It was a relatively easy-to-solve paging job were it not for the fact that the student didn't have practice with the working program that the studio used, InDesign.

The format of the Magazine FundsPeople was less than an A4 [21 x 27, 6 cm Width / Height].

LAYOUT

		1	2		3	4		5	6		7
	Portada		Publicidad	Editorial		Sumario	Publicidad		Sumario	Publicidad	
			DWS				M&G			Amundi/Amundi ETF	
8	Publicidad	Publicidad	9	10	Empresas	Publicidad	11	12	Contributors	Publicidad	13
	Old Mutual Merian	Old Mutual Merian			Pictet				Mediolanum		14
										Lo más visto	Publicidad
											Allfunds
16	El mes en fondos	El mes en fondos	17	18	El mes en fondos	Publicidad	19	20	Radar	Radar	21
		Media Pag Lombard			Tribuna Legg Masc Nordea				Tribuna Allfunds		22
										Publicidad doble	Publicidad doble
										Axa IM	Axa IM
24	Movimientos	Movimientos	25	26	Smart Consens.	Smart Consens.	27	28	Smart Consens.	Publicidad	29
		Tribuna BlackRock				Faldón Bankia				BNY Mellon	30
										Perfilados	Perfilados
32	Perfilados	Perfilados	33	34	Cuadros perfilados	Cuadros perfilados	35	36	Publicidad	Publicidad	37
		Tribuna UBS							vanEck	vanEck	38
										Barómetro Nacional	Publicidad
											Schroders
40	Barómetro Nacional	Club 500	41	42	barometro extranje	barometro extranjeros	43	44	Feri	Feri	45
		faldón Allfunds								Faldón UBP	46
										Feri	Feri
											47

Figure 50-Plan of march 2019 of the magazine FundsPeople Spain. Font the studio Thomas Kembeke.

The concept of all the graphical elements and the goal of maximizing readability, are two things to take into account when choosing the magazine's format and typeface.

The grid and layout for FundsPeople Magazine were already created thus the process was easier than starting from the beginning, the magazine numbers that were student's responsibility followed the same rules of construction. Although, the grid tend to vary from page to page but most of the time the pages are built in a three-column grid or six column (Figure 55). Using a 12 column grid seemed the best construction of the page, not only offers great flexibility in handling content but gives the designer a large number of hypotheses possible, (they can be used 3, 4 or 6 columns of text).

The results are a flexible layout that gives to the pages rhythm and dynamism, maintaining a coherent language in the treatment of the various subjects.

The FundsPeople magazine consists of articles about marketing, each written by different authors of the company. The student's duty was to organize the layout of the articles; starting with the title pages of these same articles, keywords, names of the authors, the abstract of the article, graphics, photography and much more. Each number varied on the thematic of the magazine, but most of them consisted of a more specific number, with marketing subjects, and with the theme of Business-to-Business Marketing.

Each number of the magazine FundsPeople had different sections of distinct thematics, such as gastronomy, travels, interviews, contributors, style, business...

Because of this, the layout of the page varied depending on what section the student was paginating.

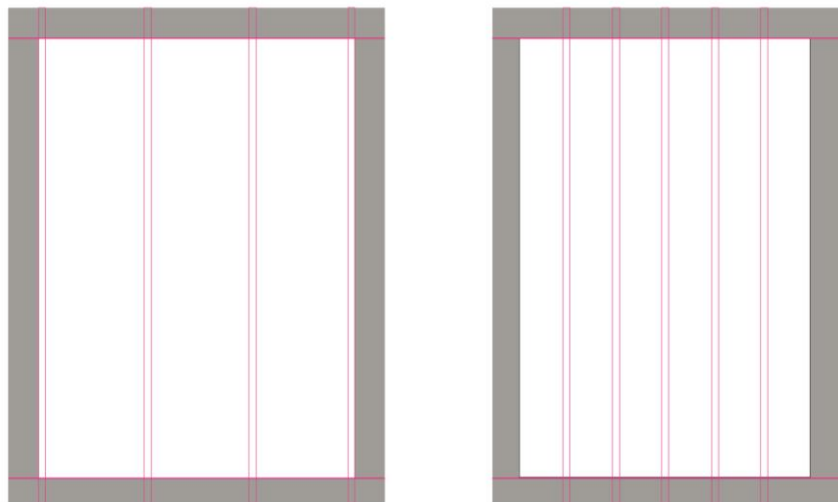


Figure 51- Three column and six column grid of the magazine FundsPeople.

All of this was written down on a scheme at the beginning of every month, in order to have the information organize and have a visual idea of what kind of articles or advertising is thought to that number in particular.

The typography used was chosen to be always the same, so the magazine has the same treatment and visual language.

Which varied between two types of typefaces: Sans Serif (Din and Monark) and Serif (Horley Old Style MT), which were alternated between them. Normally, for the titles, they used the Sans Serif fonts, either Din or Monark; and in the case of the running text, it was always the Horle.

SANS SERIF:

DIN Monark

Figure 52 – Fonts Din Regular and Monark Regular used on the magazine Funds People. Font the student.

SERIF:

Horley Old Style MT

Figure 53 – Fonts Din Regular and Monark Regular used on the magazine Funds People. Font the student.

TRIP SECTION



Figure 54-Article form the Italian Magazine FundsPeople of the month of April. Font the student.

STYLE SECTION



Figure 55 - Article from the Italian Magazine FundsPeople of the month of April. Font the student.

STRATEGY SECTION

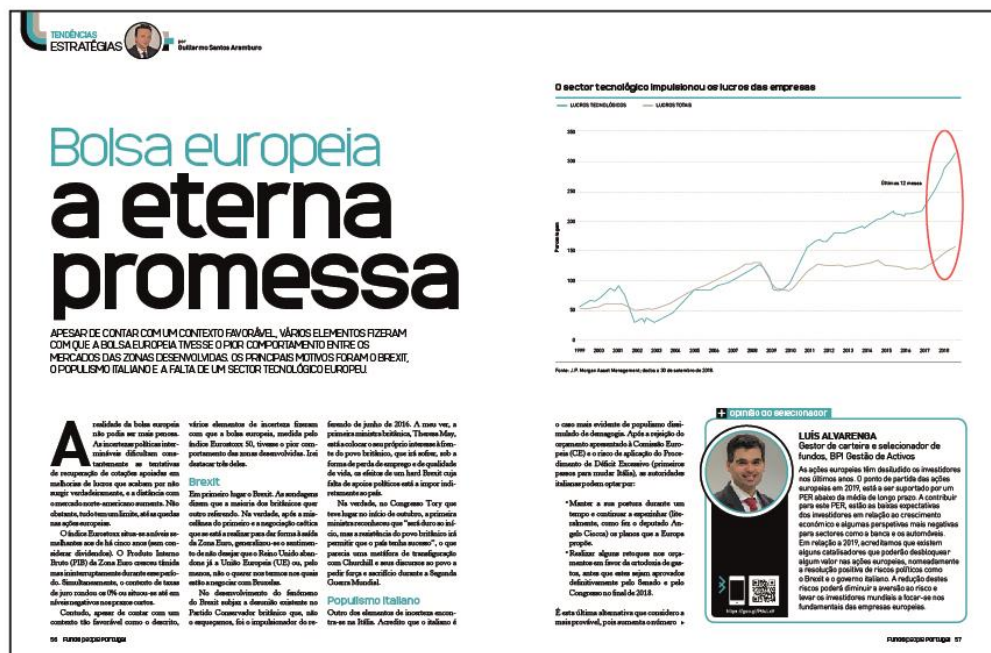


Figure 56 - Article from the Spanish magazine FundsPeople of the month of April. Font the student.

MARKETING SECTION

[illegible]

Figure 57 - Article form the portuguese magazine FundsPeople. Font the student.

TRIP SECTION

[illegible]

Figure 58- Article from the trip section of the magazine FundsPeople. Font the student.

GASTRONOMY SECTION

CON ESTILO GASTRONOMÍA

Por Carlos Bocanegra Saegert

Qué te apetece probar en

Granada

ES UN LUGAR UNIVERSAL MUNDIALMENTE CONOCIDO POR SU HISTORIA, SU BELLEZA NATURAL Y SU GASTRONOMÍA

En 2017 y 2018, Granada fue nombrada por el Ministerio de Turismo de España como la mejor ciudad para visitar en España.

La diversidad geográfica de esta provincia, con la nieve en Sierra Nevada, la Vega de Granada, la capital y la Costa Tropical, hacen que el dato esté generalizado para el disfrute de los turistas.

Si comenzamos por la capital, una visita obligada para degustar las mejores cenas en forma de cálido de verano es el Restaurante Añoroso Cuero, especialistas en cocina tradicional con un toque de fusión de la cocina de la capital y la Costa Tropical. Ellos son los responsables de que Granada sea un destino gastronómico.

Si seguimos subiendo hasta Sierra Nevada, encontramos el Restaurante La Antorcha con su magnífico espectáculo de la casa de la montaña y su exquisita cocina a la parrilla. En el Restaurante La Morisca, los mejores platos de la cocina de la capital y la Costa Tropical. Si seguimos subiendo hasta Sierra Nevada, encontramos el Restaurante La Antorcha con su magnífico espectáculo de la casa de la montaña y su exquisita cocina a la parrilla. En el Restaurante La Morisca, los mejores platos de la cocina de la capital y la Costa Tropical.

Si seguimos subiendo hasta Sierra Nevada, encontramos el Restaurante La Antorcha con su magnífico espectáculo de la casa de la montaña y su exquisita cocina a la parrilla. En el Restaurante La Morisca, los mejores platos de la cocina de la capital y la Costa Tropical.

CON ESTILO GASTRONOMÍA

Por Luis Arce

Qué te apetece probar en

Santander

SANTANDER ES UNA CIUDAD AMIGABLE AL MANEJO DE LA CUCINA DE LA MONTAÑA

En 2017 y 2018, Santander fue nombrada por el Ministerio de Turismo de España como la mejor ciudad para visitar en España.

La diversidad geográfica de esta provincia, con la nieve en Sierra Nevada, la Vega de Granada, la capital y la Costa Tropical, hacen que el dato esté generalizado para el disfrute de los turistas.

Si comenzamos por la capital, una visita obligada para degustar las mejores cenas en forma de cálido de verano es el Restaurante Añoroso Cuero, especialistas en cocina tradicional con un toque de fusión de la cocina de la capital y la Costa Tropical. Ellos son los responsables de que Granada sea un destino gastronómico.

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Figure 59-Article made for the gastronomic section of the magazine FundsPeople 2019. Font the student.

Writer of the article

Graphic element:
it changes
according to
the thematic
of the article.



TENDENCIAS
MARKETING Y DISTRIBUCIÓN



por
Oscar R. Graña

Title

Cómo medir el grado de **compromiso** de una gestora con su cliente

Subtitle

IDENTIFICAMOS QUÉ PARÁMETROS SE PUEDEN ANALIZAR PARA DETERMINAR SI LA ENTIDAD ESTÁ RESPONDIENDO ADECUADAMENTE A LA CONFIANZA QUE HA DEPOSITADO EN ELLA EL INVERSOR.

Capital Letter

La confianza es la base sobre la que se asienta la industria de gestión de activos. El participante confía su dinero a una entidad con la esperanza de que esta lo administre diligentemente.

El problema es que, a veces, esta relación entre gestora y cliente se puede ver comprometida cuando no existe una alineación total de intereses entre ambas partes. Por ese motivo, medir el grado de compromiso de una gestora con el inversor es clave para determinar cuál es en realidad ese grado de alineación de intereses que la firma adquiere con quien le confía su dinero.

Esta cuestión no debería abordarse a nivel fondo, sino de gestora, dado que, a priori, un producto se puede cerrar fácilmente si el panorama se deteriora. "El establecimiento de un límite de comisiones en función de la rentabilidad (high water mark) se consideró en su momento una estrategia útil de alineación de intereses, hasta que los analistas descubrieron que

los hedge funds con estas restricciones optaban, sencillamente, por cerrar los fondos después de episodios de marcadas caídas para volver a empezar de cero el siguiente año", recuerda Didier Saint-Georges, miembro del Comité de Inversión de Carmignac.

Conflictos de intereses

Por tanto, la clave del análisis debe aplicarse sobre la empresa. Y ahí, el centro de la cuestión está en asegurarse de que la búsqueda de la excelencia por parte de la gestora no esté viciada. O, dicho de otra manera, que no existan conflictos de intereses que puedan motivar que las decisiones de inversión estén condicionadas por la participación de la firma en otras áreas de negocio.

En este sentido, "son aspectos clave la transparencia en su política de inversión, de forma que todas sus decisiones sean coherentes con la línea que dice seguir, y el cumplimiento es-

Table.
The colour depends on the thematic.

Parámetros sobre los que las gestoras calculan los bonus de sus gestores											
GESTORA	PERÍODOS QUE SE TIENEN EN CUENTA A LA HORA DE ANALIZAR RESULTADOS Y CALCULAR LOS BONUS							HORIZONTE TEMPORAL MEDIO (EN AÑOS)	PESEO QUE SE LE DA A CADA PERÍODO	¿RENTABILIDAD TOTAL O RENTABILIDAD AJUSTADA AL RIESGO?	¿MENCIONAN LA GESTIÓN DEL RIESGO?
	1 AÑO	2 AÑO	3 AÑO	4 AÑO	5 AÑO	6 AÑO	10 AÑO				
Lazard	*		*		*		*	4,75	Equitativo	Total	No
Oakmark	*		*		*		*	4,75	Equitativo	Total	No
T. Rowe Price	*		*		*		*	4,75	Equitativo	Total	No
American Funds	*		*		*		*	4,25	Progresivo	Total	No
Fidelity Investments			*		*		*	4	Equitativo	Total	No
TIAA-CREF Equity			*		*		*	4	Equitativo	Ambos	Sí
AllianceBernstein	*		*		*		*	3	Progresivo	Ambos	Sí
Columbia Threadneedle	*		*		*		*	3	Progresivo	Total	No
Delaware Investments	*		*		*		*	3	Progresivo	Total	No
Harrford			*		*		*	3	Progresivo	Total	No
J.P.Morgan AM	*		*		*		*	3	Progresivo	Total	Sí
MFS IM	*		*		*		*	3	Progresivo	Total	No
Oppenheimer			*		*		*	3	Progresivo	Total	Sí
American Century			*		*		*	3	Equitativo	Total	No
BlackRock	*		*		*		*	3	Equitativo	Total	Sí
Eaton Vance			*		*		*	3	Equitativo	Ambos	Sí
Federated	*		*		*		*	3	Equitativo	Total	No
Franklin Templeton	*		*		*		*	3	Equitativo	Total	Sí
Goldman Sachs AM	*		*		*		*	3	Equitativo	Total	Sí
Invesco			*		*		*	3	Equitativo	Total	Sí
Janus Capital	*		*		*		*	3	Equitativo	Total	No
Legg Mason	*		*		*		*	3	Equitativo	Total	No
Lord Abbett	*		*		*		*	3	Equitativo	Total	Sí
Neuberger Berman	*		*		*		*	3	Equitativo	Total	No
Nuveen			*		*		*	3	Equitativo	Total	No
Putnam			*		*		*	3	Equitativo	Ambos	No
TIAA Bond	*		*		*		*	3	Equitativo	Ambos	Sí
Voya			*		*		*	3	Equitativo	Total	No
PIMCO	*	*	*		*		*	2	Equitativo	Total	Sí
Waddell & Reed	*		*		*		*	2	Equitativo	Total	No

Fuente: Morningstar.

crupuloso de lo que en el mundo anglosajón se conoce como Treat Customer Fairly (es decir, que trate a los inversores de manera justa)", señalan desde Fidelity International.

Costes

En ese trato justo del cliente, las comisiones son la gran prueba de fuego. Alcanzan a aspectos relacionados con la transparencia en la forma en la que el cliente paga por los servicios que recibe. Por ejemplo, afecta a la metodología que aplica la gestora en el cobro de comisiones. Frente a la tradicional comisión anual fija, los modelos que han puesto en marcha algunas casas se basan en vincular honorarios y resultados. Se trata de que la tarifa varíe en función del resultado ofrecido por la estrategia. No es un patrón que

estén adoptando muchas entidades dado el elevado riesgo que entraña para las cuentas de resultados de una gestora. "Son modelos que introducen volatilidad en los ingresos, ya que no todos los productos tendrán un rendimiento superior todo el tiempo", reconocen desde Allianz Global Investors. Por otro lado, existe un debate sobre la idoneidad de esta estructura de comisiones, ya que puede incentivar la toma de mayores riesgos por parte de la gestora en aras de lograr unos mayores ingresos.

Renunciar a activos

A veces, el compromiso de una gestora con su cliente se demuestra cuando la entidad cierra un fondo totalmente o parcialmente y renuncia voluntariamente a seguir captando con ▶

ABRIL | Funds people 69

Month, name of the magazine and number of the page.

Figure 60 and 61 - Anatomy of the pages of the magazine FundsPeople 2019. Font the student.

COVER

A cover is an important component of the magazine to take into account, because it is the first element that the readers observe when buying a publication.

Since the objective of all journals is the continuity of the publication, it is very important to have a global view of the magazine. Thus, the studio had already created a system that allowed them to produce the numbers of the magazine more functionally.

First of all, the studio opted for a flexible and functional grid in order to format clear levels of information, such as titles, subtitles, texts, highlights, subtitles, etc. In addition, it is equally important to ensure versatility on the cover so that the magazine has a consistent visual language but at the same time enough differences to surprise their readers of every number.

The image of the cover, is one of the most important elements, hence it is needed to be memorable, attractive and dynamic. For the cover, the layout was already defined. The student had to compose some of the magazine number's cover. (Figure 66 and 67).

The selected characters for every cover were always figures or objects drawn with an isometric perspective, this allowed the student to play with several scenarios. Each cover was designed by the studio, in which they combine the title with the graphic image, so the reader will have an idea of what's on the inside of the edition.

The colours on the cover can be divided into two categories: the first it is a framework of the main image. It plays with the same saturated colours that are on the interior of the magazine.

On the other hand, in the interior of this frame there is where the image of the magazine's number goes. These figures, as the student mentioned before are drawn with the isometric perspective and the used colours are less bright and saturated, so the reader can focus on one thing at a time.

In the case of the logo and all of the informational elements, it will always appear in the same position on the cover.

Pantone 0E3C61	C100 M 75 Y 36 K 26	R 14 G 60 B 97
Pantone E21E84	C3 M 94 Y 0 K 0	R 226 G 30 B 132
Pantone A5A8AA	C38 M 28 Y 28 K 7	R 165 G 168 B 170

Figure 62 - Chromatic palette from the cover of the magazine FundsPeople 2019. Font the student.



Figure 63 and 64-Covers of FundsPeople of the number May 2019 and Jun 2019. Covers made by the student.



Figure 65-Parts of the cover of the magazine FundsPeople. Font the student.

The production of this magazine was made every month by the two designers who worked on the studio, Antonio Capa and Rodrigo Pérez Martínez. The student did not have access to this phase the work, only on the magazine construction and completion.

05.2. LOGO AND BRAND

05.2.1. LA DEPOSITARIA

PRESENTATION

This chapter is dedicated to the development of a dynamic identity for FundsPeople. This organization wanted to create an event called “El futuro de la depositaria” and asked the studio TK to design the logotype, from the initial research to understand the concept, to give an essence to the development of the identity.

With the collaboration of BNP Paribas Securities Services, Cecabank, and Santander Securities Services in this big event, FundsPeople tries to give a chance to the depository sector. On this journey, the main objective was to analyze in the right depths and opportunities of the depositaries, in order to help them in its evolution and expansion.

The first phase of development of this project embraces analyzing the name and concept of the logo, for a better creation of it. By the analysis of the information searched, the intern made decisions that caused a substantial structure of the brand. The elaboration of El futuro de la Depositaria and the exploration of possible problematics made the phase of planning and organizing the different concepts, easier.

OBJECTIVES

Raising a picture for a new brand “El future de la Depositaria”;

- Represent the values of the brand;
- Brand conceptualization;
- Follow same the brand identity of FundsPeople;
- Successful corporate branding;
- The triadic approach of brands;

PROJECT

The project consisted of the creation of a graphic brand. For the development of this project, it was important to give an image of protection and security. The student opted into giving a coherent treatment to the company image and apply to each of the made options two courses of different tones.

Once the concept was thought, the student needed to choose the type family for the name of the logo. Which was an easy process because the company FundsPeople wanted a visual treatment similar to what they had. Due to that the two palette colours were chosen in the same manner. In the contrary, the hierarchical organization of the two graphic elements that compose the trademark (name and logo), were less simple to accomplish. To achieve this, the student started by searching several aspects of the meaning of the logo name, Depository. A depository is a facility such as a building, office, or warehouse in which something is deposited for storage or safeguarding. It can refer to an organization, bank, or institution that holds securities and assists in the trading of securities.

This brand should transmit the idea of giving a memorable service by protecting and certifying that the customer's belongings are in trusted hands. With this in mind, the student decided to take what she learned from the Bachelor in Graphic Design and apply for the development of the brand.

LOGO

CONCEPT

The brand's logo was specifically designed to be instantly recognizable and identified by public eyes. This distinctive, clear and strong graphic image is composed in this case of two visual elements: the name and logotype.

The main idea for the development of this project was to create the idea of hands holding money or a box to keep it, by drawing similar forms.

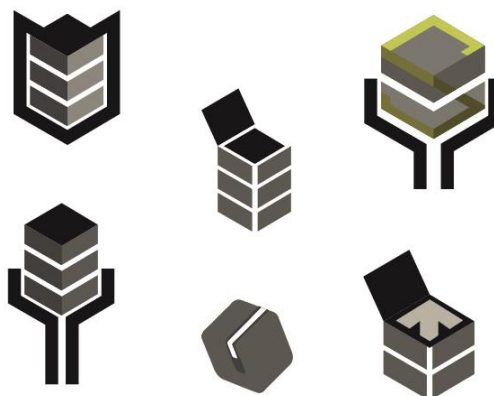


Figure 66-Firts attempts and sketches of the logo. Font the student.

Then the concept was accepted by our clients FundsPeople, but the intern continued sketching more options to find the option that transmitted better the logo name. The constraints of the presented choices were that they didn't represent faithfully the image of the brand and they were difficult to understand. Therefore, the intern had to change and develop the same elements but in different structures.



Figure 67 - Second design for the logo, *El futuro de la Depositaria*. Font the student

The second attempt at finding the new trade brand was simpler, since the visual structure of the logo was studied in the other sketches and the forms were more familiar to the intern. This time, the company had some difficulties choosing due to the quality of the intern's work.

COLOUR

The chosen colours were in two different range of tonalities. First of all, we had a mixture of reds and greens that gave equilibrium to the brand. On the second hand, the chosen colour was greener and blue watery.

With the creation of the final sketches of the logo, the intern had to coloured it in order to let chose the final option to the company. For greater legibility of the logo, the intern had to sketch a variety of options which in the end the company chose the one that suited better with their logo concept.



Figure 68 - Logo studies for the brand *El futuro de la depositaria*. Font the student.



Figure 69 - Logo colour studies. Font the student.

TYPOGRAPHY

Choosing the right font is crucial to the success of any project since typography influences the way we interpret any message. Thus, the choice of the font to use in the logo was made with great thought and care. For greater legibility of the logo, the intern had to sketch a variety of options which in the end the company chose the one that suited better with their logo concept. The intern chose the same type of family as the one already implemented in the magazine FundsPeople, a sans serif font was considered favorable for readability of the text. However, the principal objective was to find a font Modern and with personality. The student's tutor on the studio TK thought it was necessary to use a complementary font, to use it as a subtitle.

This second font would have to contrast with the font chosen for the main name but at the same time give balance and harmony to the logo. Then the intern decided to use the same type family without serifs but instead of black in light, Monar Light and Monar Black. However, whichever the font was perfect in the way it complimented the logo, it guarantees elegance and minimalism.



Figure 70 - Three options created for the logo. Font the student.



Figure 71 - Final logo for El futuro de la Depositaria. Font the student.

05.4.2. QUANTUM

PRESENTATION

Quantum it's an American brand, started in 2016. This brand specialized their products on energy bars, since that the bars that were out on the market couldn't promise long-lasting energy without sacrificing on the ingredients or taste. Therefore, the founder Dan Medvene and his partner Leah Marquez, discovered the perfect bar combination. By mixing natural energy from organic coffee beans and macronutrients that slows the absorption of natural caffeine, the results were exactly what they were looking for. This bar combination gave to the products the necessary energy to keep on going throughout the day without the energy crashing moment.

To top that, all of the bars were created with the help of dieticians and food scientists in order to add the correct amount of healthy ingredients and facilitate a certain dietary requirements, such as vegan, gluten-free, soy-free, dairy-free...

In terms of target, Quantum Energy Squares offers their products to trainers, nutritionists, yogis, moms and more.

OBJECTIVES

- The student noticed the difficulty of developing a project with limited time frames;
- Learned how to deal with short deadlines, solving problems quickly;
- The intern understood the hierarchy of all visual and textual elements. It was important the way that the message is organized to the reader;
- This project contributed, to the student gain technical dexterity in the art of communicating;
- The student learned to consolidate and apply the knowledge related to the construction of different -formats;

-Delivered the message in an appealing, clear and noticeable way to everyone;

PROJECT

Because the energy bar market was so crowded, the founder of the Quantum bars suggested, to the studio TK to develop a tone of voice that helped them to stand out.

This new tone needed added personality to the logo as well as a more playful and fashionable way, in order to create a community for people with an active lifestyle with the energy bars.

Once it was clear the picture that the brand wanted to pass, it was easier to understand that the target was divided into two. First, they were the brave, confident, determined and joyful people, such as athletics, more hardcore gym-goers and healthy people who were not afraid of taking risks.

On the other hand, another important target to add into the intern research was to approach the millennials. The brand wanted to try different styles to reflect a more “edgier” update to the brand’s aesthetic. Despite everything, the brand had a feminine and masculine treatment, though its perception leans towards masculinity.

First, the student needed to develop a series of content for the brand such as advertising decks, with the different formats and layouts for the pages, the main website, which needed to be revamped in terms of structure and images.

To sum, nowadays, the Quantum Squares brand has a clearly defined voice and clearer messaging, which has proved effective not only across the different formats of graphic applications but also on the website.

LOGO

The Name, logo, colours, and typeface, are the pillars of the identity of this company. Their characteristics ensure an individual and consistent image of the Quantum Energy Squares company, on the energy bars market.

The logo consists of two elements, being the font and the symbol of the bolt. The font is Sharp Grotesk, a simple bold font to make it noticeable. The font has been chosen because it gives the sensation of edginess and the brand’s two focus points of language are sports and fashion. The name, Quantum is kept simple to match the overall minimalistic feel of the logo. The slogan is “Energy Squares”, which sometimes is written near the logo.

The font used for the logo, tagline, and slogan, is simple and clean. The typeface can be used in blue or white depending on what it is being used for. The logo for Quantum Energy Squares should be so much more than just the colors describing the team for the ideal brand recognition.



Figure 72 - Logo Quantum. Font the brand Quantum.

COLOUR

This energy bars choose only bright colours, showing on their bar packages that it's a fun and playful brand. The main colours are dark blue, yellow, cyan and red. With these colours they pretend to convey vitality by showing the strength in the bold and powerful fonts. On the colours psychology red, cyan, yellow and dark blue, represents the passion and energy that fuels the athletes.

Pantone 1A243A	C 96 M 82 Y 46 K 56	R 26 G 36 B 58
Pantone F6B828	C 3 M 31 Y 89 K 0	R 246 G 184 B 40
Pantone 2BB7C4	C 70 M 0 Y 25 K 0	R 43 G 183 B 196
Pantone E62A46	C 0 M 93 Y 63 K 0	R 230 G 42 B 70

Figure 73 - Palette of the used colours on the brand identity of Quantum.

TYPOGRAPHY

The fonts that the company uses on the graphic elements are always the same. Minion Pro, Sharp Grotesk, and Work Sans are the main typefaces for titles, subtitles, and text for both online and offline use. The chosen typography is modern, geometric, and minimalistic. It has a strong appearance with the help of condensed sans serif. Because of the tall uppercase letters and clean lines, it is the ideal font to add on headlines, posters, and magazines.

SANS SERIF:

Open Sans Work Sans
Sharp Grotesk

Figure 74 – Fonts Open Sans, Work Sans and Sharp Grotesk used on all the graphic elements of Quantum. Font the student.

SERIF:

Minion Pro

Figure 75 – Fonts Minion Pro used on all the graphic elements of Quantum. Font the student.

PRODUCTS

This project was started in May 2019.

The student worked on the contents provided by the founder of the bars, Dan Medvene, and began to experiment with various layouts for these publications.

For the design of these energy bars, it was requested a variety of advertising decks as well as the creation of a layout. The creation of the layout required the definition of a concept, always focusing on the target audience, as well as the market where this project was inserted. The student chose to use an image, composed with the combination of the symbol of the logo, the bolt. As a result, the image didn't overlap with the textual elements. The Quantum Energy Squares' decks presented the same typography as in the logo, Sharp Grotesk.

The photography was a crucial part of the brand identity. The chosen photos were always professional and of high quality. Whenever the photographs were used sometimes as a generic background where they play a secondary role. First, it was made a research of the organization and photographs, essential to integrate in the Decks. The collected images were marked by visual impact. The student chose to give equal importance to both text and images. That is the treatment that the photographs received made the organization of the deck pages balanced. The main objective was that when these decks were opened, the reader was only confronted with the photographic image accompanied by the subtitles, informing the qualities and characteristics.

Being the first edition of this deck, made the graphic line of the project. The creation method was by using the usual graphic software (i.e. Photoshop, Illustrator). To proceed with the edition of the photographs, the intern followed a series of steps:

- Convert the desired photo to greyscale
- Create a new layer above the greyscale photo, and set up a blending mode to Multiply/Darken. Sometimes the greyscale photo will require some retouching.
- Brightness/Contrast. After creating the image, always flatten the layers before sending them.

Each deck had different information in their interiors and so the intern had to adequate the layout depending on the content.

- General Deck
- Hotel Deck
- Coffee Deck
- Corporate Deck
- Endurance Deck

In terms of information four of these decks match on the content that they have in their interiors (The General Deck, Hotel Deck, Coffee Deck, and Corporate Deck).

To develop these decks, in which most of the content was for an explanation of information about their specialty product, the energy bars. The content on these decks it's not only an explanation about the health solutions the company proposes but also each of

the energy bars characteristics. This kind of information it's good if the customer doesn't know the product.

On the other hand, the endurance deck includes a different kind of advertising from the rest of the decks. On this deck the company decided to emphasize the target, by asking the designers to add a distinct language from the other decks. On the endurance deck, the intern had to make a research on different photographs of people working out in distinct ways, such as runners, tennis players, hikers, yogis, crossfit addicts,...

"The target are athletes who rely on a sustained level of energy before AND during their workouts, but aren't into traditional energy products (like gels)", they say on this deck.

The layout it's very simple and clear so the message it's understood. These decks kept the balanced between image and text. The Decks were smaller in size (compared to the other magazines reviewed), which made challenging to place images with the text, as there was a need not to present them too small. The format used for the decks is 67.7 cm x 38.1 cm, Width / Height. This required a good organization of the textual elements to be included in the pages.

Therefore, the solution was sometimes to locate them occupying a part of the other column of the text, which caused them to lose the readability. The Decks additionally lost readability when combining text with the images. In these circumstances, the application colours such as blue, red and yellow helped when reading because it added contrast to the background.

These decks use a grid between two columns and three columns. Although the two-column grid didn't give much flexibility in the arrangement of the elements, that's to say that maybe the small size of the magazine may be the reason for this grid choice.

However, the grid is not always respected when placing images. In the case of the margins, these are considerably separated compared to the size of the decks, which is a beneficial factor for them to breathe and helps the reader to feel more comfortable.

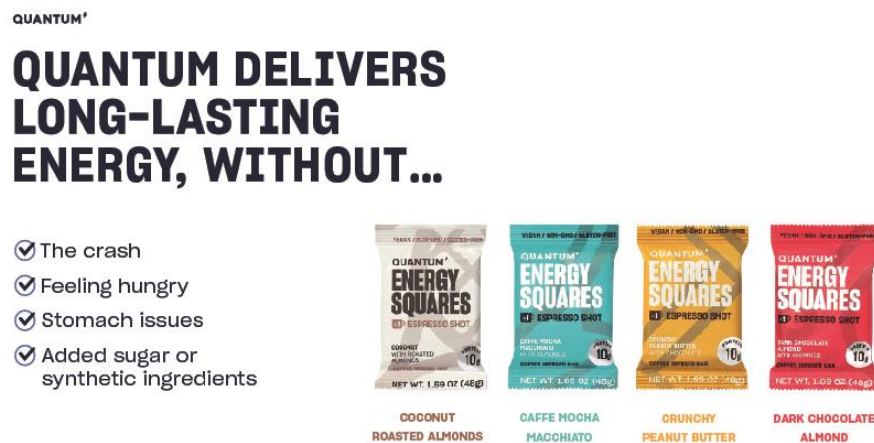


Figure 76 - Page of the General Deck. Font the student.

QUANTUM[®]

MEET THE NEXT LEVEL ENERGY BAR



QUANTUM[®]

THE PRE-WORKOUT RITUAL...

Every endurance athlete has one.

For some, it's powders, bars, or supplements.
For others, it's a banana and a piece of toast.
For some, it's coffee.
And for others, it's nothing at all.



QUANTUM[®]

RETAIL DISPLAY STANDS

Clean and simple
displays with a small
footprint, freeing
shelf space while
increasing revenue.



Figure 77 - Pages of the Endurance Deck. Font the student.

WEBSITE

This project consisted of the redesign of the layout for the Quantum Energy Squares' institutional site. The opportunity to realize this project came from the work the student was already realizing for the brand, considering that the part of the graphic elements of the decks was made by the intern.

Knowing that we are living the emergence of new technologies and that there is an increasing need for innovation to adapt to new market trends. Nowadays, a company requires to have a website. There are only advantages and benefits that can bring into these bar business. There is a conceptual difference between the application communication design to a more traditional media such as (books, posters, etc.) and communication design applied to the web. While in the cases where the final result is printed, it does not change its content after it is printed, there is greater ease of printing that is on the web. In these cases, the information can be updated, and the appearance of a web page can change drastically in a short time.

This aspect of web design can work as an added value and success of this project, as it allows for continuous evaluation of results (the internet now allows access to statistical data on how users consult information). It is a way of advertising, without limiting your information, and can be updated and organized more appropriately and appealingly, thus allows to attract and acquire future potential customers. The reach of this advertising medium is greater than any other communication tool. It supports advertising campaigns of other media such as radio, television, newspaper, among others.

A website is made up of a set of related web pages belonging to the same domain, which can be consulted through several devices. Websites can be created for various functions and used by all types of companies, for all types of public.

At the moment the market is extremely competitive, designing a successful application of communication in general, depends on user reaction/acceptance. In this context, communication design concerns articulate usability concepts with the user's needs to ensure that they can convey the message and access it. Therefore, the design of websites must be created in such a way that the act of Accessing the desired information is simple and intuitive, thus promoting a positive experience.

Although the visitor's initial contact with the site is essentially visual, what the user looks on the site it is the content. For this reason, the graphic appearance of a website should help and guide the user, allowing them to find the information they are looking for simply and quickly. The main goal must be to highlight the most important menus, creating a simple environment with as few clicks as possible, so as not to exasperate the user.

According to Landa (2011), when we talk about information architecture, we refer more specifically of an applied and hierarchically cared content of a website. In this sense, this same information must be organized logically so that the user has easier and more natural navigation.

The concept of usability comes along with the concern to create clear and effective language capable of facilitating the interaction between technology and the user. Thus, a concept to consider is the User-Centered Design concept, formed to integrate the user point of view throughout the project development.

In order to improve interface design, several methodologies have been created to promote the development of usability solutions. Among them, there is a methodology that consists of three main phases (Analysis, Design, and Implementation) that develop sequentially and cyclically, as shown in the scheme. Santos (2012, p.57).

SANTOS, Vanessa C. G. (2012), Usabilidade e Visual Design: Aspectos funcionais e emocionais que contribuem para a satisfação na utilização de uma interface, Tese de Mestrado.

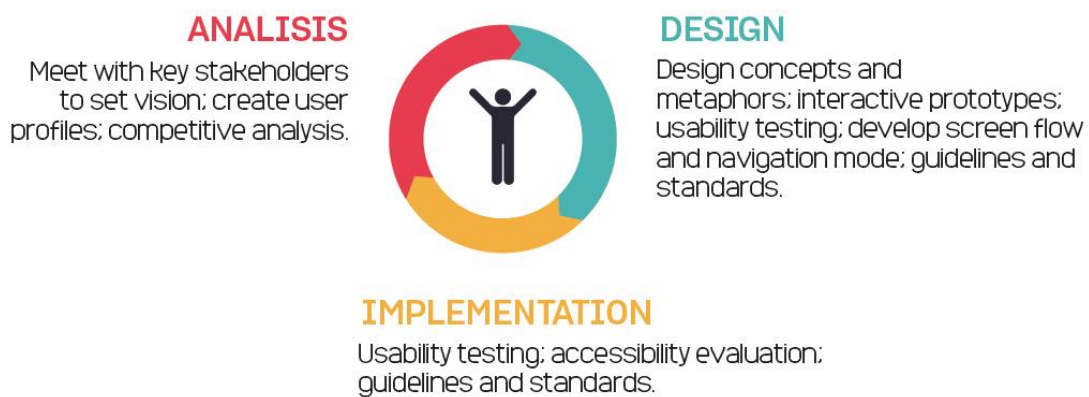


Figure 78 - Scheme explaining the methodology of User Centered Design. Font adapted from Santos (2012, p.57)

In addition to the functional aspects, the designer should also consider the emotions that an interface may arouse in the user.

Cooper et al. (2008)⁷⁵ argues that for the creation of a graphical interface, such as a website, it is important to take into account that these interfaces must be interesting, appealing and efficient. Moreover, it is important that the designer has basic notions of the visual characteristics that want to apply to it, for instance the color, typography, shape and composition. As with other areas of design, the designer must have a basic level of knowledge about the principles of interaction language and visual interfaces.

To develop the layout of the company was necessary in order to study and analyze a series of parameters. The site should convey, through color, typography and photographs, the company's visual image. The website in this case was already created by a previous designer, so the student's job was to redesign some parts of the website.

⁷⁵ Cooper A., Reimann, R. & Cronin, D. (2007). *About face 3: the essentials of interaction design*. Indianapolis, IN, Wiley Pub.

HOMEPAGE

The Quantum Energy Squares website homepage highlights all the key elements of the interface, which are intended to direct the user towards the relevant information.

The homepage (HP) of any website should be renewed regularly, thus ensuring a constant update. The webpage presented an image that the founder of the company wanted to replace with new images, in order to renovate the image in question.

As a result, the intern produced a series of images prepared for the replacement of the older pictures for the homepage. These photographs had the same treatment as in the decks. The intern used the symbol of the brand, the bolt so the images had more dynamism. This variety of backgrounds help the viewer reading the content of the page because the images have sometimes too many details to distinguish what is written.

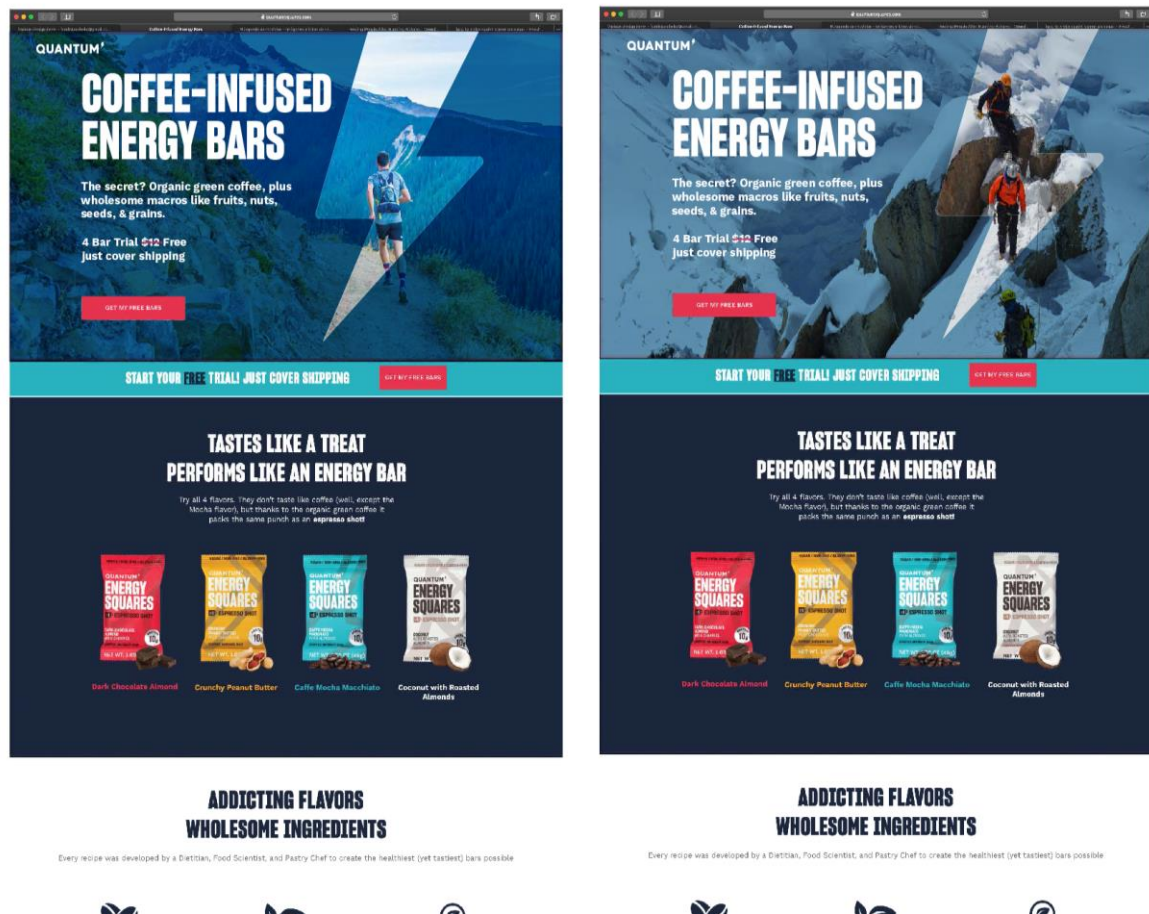


Figure 79 - Templates of the Landing page of the website of Quantum Energy Squares. Font the student.

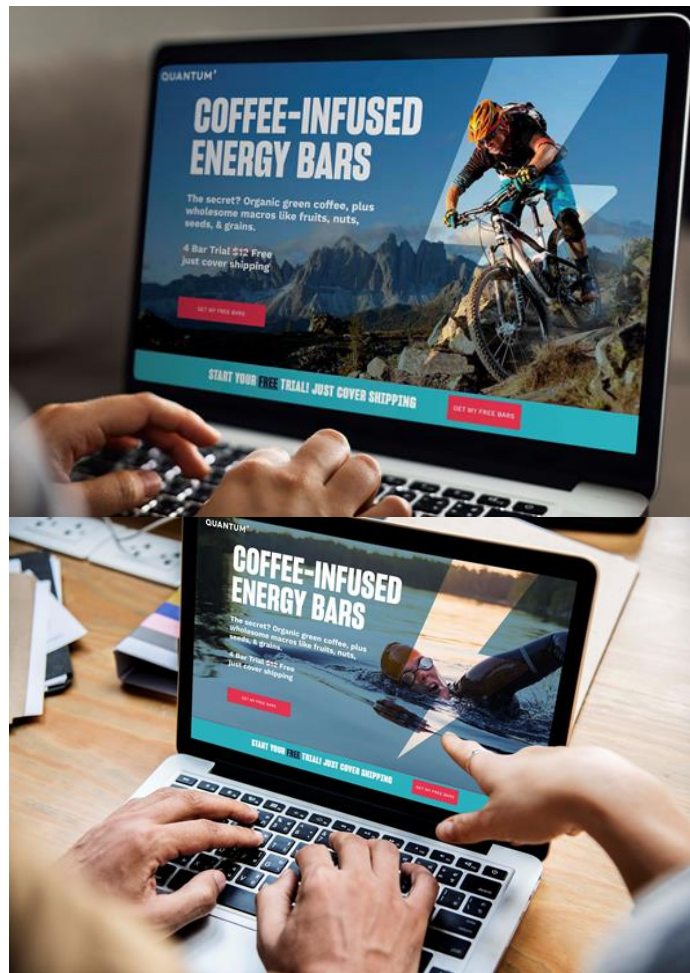


Figure 80 and 81 - Mock ups created for the founder of the company, Dan Medvene. Font the student.

Another variation on the landing page was the images on the section of comments of the customers. In these divisions, the intern's tutor determined that these images should be the same as used on the decks. At this point, the intern's image research was a large collection of photos that helped when picking the pictures for the website.

CHAPTER VI – CONCLUSIONS

06. RESEARCH IMPLICATIONS

Based on the observation that the studio was placed outside Portugal, the main research objective of this internship was to live an abroad experience. The goal was to experience living in a foreign country and gaining new knowledge and different working methods as well as extra curriculum. An international career was something that always interested and was the perfect start.

As an illustrator and Graphic Designer, we need to get inspired somehow, either by experiencing in our own country or by learning from another cultures. Doing this internship in Spain meant that, as a person and artist, the intern could grow due to the fact that she worked outside her comfort zone. Moreover, the student gained knowledge in how important differences in culture were when working in an international environment. This opportunity should not be discarded, knowing that the studio, Thomas Kembeke has a high reputation; consequently this experience was one in a lifetime, therefore the intern enjoyed the experience abroad.

As a student, this internship was a challenge, taking for the first time an active role in my short-term and my long-term paths. This internship helped me understand, in a profound way, that college is a time to explore interests, clarify values, and test the knowledge as well as skills.

In this research based on the internship in the studio, came to me a series of questions: How can my work be used to affect positive change? Can I challenge the editor's clients to push themselves in what they want or expect? Which technologies and systems do we use in our work, and how can this be made more open, more adaptable, and less restrictive? What can illustrators and illustration do to create change? What do we want to change? How can we position ourselves as strong voices in the world of visual and graphic arts? What can the student learn from historical voices, situations, movements? In asking these questions, the intern expanded her ideas about editorial design and her role as starting graphic designers. In all of these scenarios, the intern should think about who she is working for and how her creative skills can be put in best use.

07. CRITICAL ANALYSIS

The student clarified the possible difficulties that could be encountered on the way of the internship. The aspects that the student was looking forward to invest was focusing on identifying interests, dealing with the connections between the intern's academic majors and future careers and testing out all these interests and connections experientially through this internship in the studio.

In every internship the students experience a period of intense physical and emotional stress. However, all of these intense experiences, especially if accompanied by emotional support, may promote greater self-awareness and result in personal growth as well as professional. Personal growth involves being conscious of one's thoughts, feelings, prejudices, and judgments and using this knowledge. Personal growth is the continual development facing new challenges, it is the critical component that helps in one's psychological well-being.

The beauty of internships is that they serve for different purposes. This means that the student it was just beginning to make choices of career interests. An internship might help sometimes to become aware of the many different kinds of organizations. This professional experience helped the intern discover and gain more substantial professional experience, by helping the intern begun to develop a network of people in fields that interest us.

CONCLUSIONS

The student concludes that this was a learning exercise at both the programmatic and personal level. Working with deadlines, at different stages of the process, the student obtained a greater comfort in the transition of information between designer and client. This, complemented by a greater sense of fieldwork and experience in dealing with a multitude of issues that might call into question the final work.

As the student said before, this internship was a challenge, due to the fact that the student was for the first time, taking an active role in her life, paths and choices. What made all of these experiences so different? What makes an internship, as an experiential activity, have a high impact? Or what makes not?

What distinguishes internships from other manners of active learning is that there is a supervision and self-study that allows the student to learn by practicing. This reflected in the end of the internship, that this way of learning helps achieving certain goals and objectives.

Thomas Kembeke studio is a place with very peculiar characteristics. It's a unique place of learning that provides not only a good work environment but also the space and time needed to learn, create and clarify projects. The student expressed gratitude for the unconditional support of the team in which she was inserted. It was, therefore, a privilege to be able to collaborate with this entity, which contributed greatly to the development of the student's technical skills and the improvement of working methods.

The supervision and assessment of potential interns was another factor to consider when doing an internship program. The feedback was also a big part of the internship that matters, in that way, the intern was able to understand what she did wrong or right and was able to learn from mistakes. Consequently, the improvement and development of these goals helped to keep a balance between learning and contributing. The editorial provided the student with rich feedback about her performance, evaluated by the internship supervisor, Antonio Capa. This was a big opportunity given to the student,

because the tutor's duty was to help the student apply and test everything learnt in new situations.

This created the opportunity for the student to see and learn about the working methods in different settings. All of these opportunities to integrate, synthesize, and apply knowledge were essential to deepen in meaningful learning experiences.

The first high-impact that the student felt was the challenge to develop new ways of thinking and responding immediately to different circumstances as the intern was working on intellectual and practical tasks.

Another problem that could have occurred was the insufficient depth of not having enough support to help the intern become more sophisticated and learn over the four months period. In that case, that the intern could have needed the guidance and feedback from the mentors. If the student was not learning anything new or did not feel the feedback needed, she should ask for it, in order to avoid these type of circumstances. Another way of gaining knowledge it would be by asking for help and all the doubts that the intern might had.

Based on these elements, we can say that in this internship was more likely to have a high impact when was intentionally organized as an activity that leads to particular tasks. Once the internship was over, the student was able to apply everything learnt during the work experiences and receive the feedback that helped her to improve by using that background to clarify values, interests, and personal goals that were related to the editorial world.

On one hand, a problem that the student did not face was the need for rapid adaptation in the Spanish culture. The intern understood the locals and had a total integration and inclusion into Spanish culture because she is bilingual and lived one year in Spain.

On the other hand, getting out of the student comfort zone and house, meant new change of habits and different ways of living. In some cases the intern encountered facing new challenges and barriers, not due to the professional content of the internship, but with herself.

In previous studies, the effects of changing residency have attributed negative outcomes such as stress due to pressure experienced by the trainees. However, in some situations, stress and challenging experiences may lead to personal growth.

Time constraints was another factor that was considered when doing this editorial internship. The student had to be informed beforehand of the responsibilities and tasks that she had to perform, once she has gone through the initial placement phase.

The intern describes the balance between working and personal life, as fundamental components of becoming a better graphic designer. The expectations for the beginning of this new phase in life, starting as a graphic designer and editor at the studio, were very high. The intern had to keep in mind all of the functions and potential benefits of this experience. Everyone involved in a traineeship program specified roles and responsibilities. In order to assess the effectiveness of an internship program, we must

acknowledge existing guidelines and evaluate how well these guidelines are adhered to. Otherwise, if these guidelines are non-existing, the student will have the possibility of finding her-self performing low-profile tasks.

In conclusion, all the problems encountered during the internship can be beaten.

In the beginning, the intern was concerned with the developing and understanding of the methods, but in the end the student showed a capacity for immense detail, and the fact that the art can be expanded to extremely large sizes. In other words, internships provide a location in which students can test out theories and methods learned in the bachelors and masters, but they also contribute to enrich students' academic experience.

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